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RHYTHM
AS RELATED
TO POETRY,
MUSIC AND
ART.

1923-24.

R.W. HEDLEY

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AS RELATED TO
ART, POETRY AND MUSIC.

R. W. HEBBLEY.

APRIL-----1924.

INTRODUCTION

The aim of this essay is to explain the nature of rhythm and its value in the appreciation of a work of art. There is also an attempt to trace the development of rhythm from primitive to modern times.

Life may be defined as a characteristic of an object that may be irritated. In the lower organisms these irritations produce a simple response, while in the higher forms the response is of an exceedingly complex nature. If the irritations or stimuli are short and of sufficient magnitude, they produce a shock. If the stimuli are not so violent and are prolonged, the object experiences a feeling of pleasantness or unpleasantness. If the organism can harmoniously adjust itself to these stimuli, they are pleasant in varying degrees depending on the nature of the stimuli. In the human organism, one of the ways in which harmony is produced in response to a prolonged stimuli is called rhythm. This is peculiarly a natural means by which the whole muscular and nervous system attempts to produce harmony.

Under the stimulus of a work of art there is an attempt on our part to harmonize our being with its rhythm. Unless the art creation can so arouse our rhythmic nature, it is of little value as a work of art. It may have commendable characteristics but it is not a master-

piece. Rhythm is the life or vitality in a work of art that tends to produce in us a like response, a harmony within our organism. This quality in rhythm has been referred to in # this essay as "The pulse beat in a work of Art" which summarizes in a few words the essential characteristic of rhythm in an art masterpiece.

This essay is an attempt to trace the development of this characteristic in modern art, from that of early times, and to indicate its value in appreciation of art, literature and music. While there is little experimental work in evidence, the whole essay expresses the conclusions that have been arrived at during ten years of teaching art appreciation, and in comparing the rhythm of art with that of poetry and music. Perhaps it might be urged that such conclusions have not scientific exactness. The explanation is that the quality of appreciation is difficult to measure, in a scientific way. Sometimes the almost unconscious response, the light of the eye, the increasing interest, is more to be relied on than answers to questions, where the reason has too great a share in determining the answer. Feelings and emotions produced by a masterpiece are of such a nature that it is very difficult to estimate their value in the usual experimental way.

R. W. Hedley.

Edmonton, April, 1924.

See "Essentials in Art" by Osvald Siren, p. 61.



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Rhythmic
motion in
nature.

Rhythmic recurring motion in definite intervals of time is characteristic of the universe. In the courses of the planets, or the comets, or even the stars in their orbits, there is a movement that brings like situations in a definite interval of time. In animate nature, all actions, which are employed in moving from place to place, as walking, running, flying, or crawling, are rhythmic. In operations such as shovelling or pounding, where skill in movement is essential, an effort is made to have rhythmic motion. This recurring movement is carried on with the least expenditure of nervous energy. Therefore, it might be assumed that such motion is satisfying to the organism.

On further examination into all the movements of an organism we are convinced that there is a tendency to make all motion or action rhythmic. The two outstanding facts of physical life, that of the beating of the heart and breathing, have fairly regular recurring movements. If for any reason either of these movements is disturbed, there is a feeling of dissatisfaction, a sense of uneasiness, a consciousness that something is not right. In the more obvious movements as walking, or running, that are controlled more directly by the nervous system, which directs certain muscles in the performance of these actions, the satisfaction is partly due to the rhythmic order of movements. If we meet with any obstruction in the course which causes a change in the neural action,

and the consequent moving of the muscles to prevent a fall, there is aroused a feeling of disquietude, which continues at least until all the parts are moving in rhythmic order again. As the muscles are the servants of the nervous system, plainly the source of dissatisfaction centres in this part of the organism. It is now generally admitted that such regular movements as occur in walking tend to be controlled only by the lower centres of the brain, leaving the upper centres free for other purposes. When the unexpected situation is presented, the upper centres of the brain operate in an endeavor to find a solution that is the best under the circumstances. Apparently rhythmic motion is satisfying in that it makes the least demand on the central nervous system. When rhythmic motion is accelerated as in running or in a lively dance, the heart beats faster and the breathing is quicker. This has been explained as an attempt on the part of the lungs and heart to supply the necessary materials to the muscles. Doubtless this is nature's way of restoring that balance or harmony between the parts, but harmony may also be said to exist in the harmony of movement of the limbs and of the heart and lungs. A long distance runner will have a steady relationship in motion between these organs and his limbs; otherwise, discord and weariness will take place. In this manner, rhythmic motion is nature's effort at harmony within the organism.

Rhythm,
our response
to nature.

Through rhythmic harmony our being may be brought into sympathetic relation with external nature. This may indicate a method by which we obtain the finest appreciation of nature. What is more satisfying than to lie on a grassy slope, beside a brook, to watch the tremulous quivering of the leaves with their rhythmic cadences, to see the fleecy clouds rolling past us in stately procession, to see the finer undulations of the wheat fields, to hear the song of the birds in their many modulations, to hear the babbling of the brook, to catch the hum of the bee, or the chirp of the cricket ! And as the rougher conflicting sensations within you subside and your whole being becomes attuned to the wonderful rhythms of nature's symphony, you begin to hear, little by little, the various details of this mighty orchestration. Your ear begins to differentiate the various rhythms, to hear the heavy beat of the wind swaying backward and forward the mighty branches overhead, or the lighter swish of the reeds before you in livelier movement, or the babbling of the brook with its quicker repeat and uncomparable daintiness, or the hum of the bee with its almost infinite fineness. Then you realize that this is but a part of the myriad of synchronizing rhythms of the universe - that great orchestra which is trying to still the discordant natures within us, constantly trying to bring our being into like rhythm with its cadences that we too may understand and know something of the infinite harmony. Through this experience we understand, in nature, there is a

mingling of many rhythms. Having realized this, the master painter, with his soul in tune with certain rhythms in nature, expresses them on canvas. He may see but the heavy rhythms of nature, in the rolling masses of tree, cloud, hill, and mountain, or he may interpret the quiet rhythms in the great expanse of water, almost still and unruffled. But in all these he selects his motives and, with the skill of the master craftsman, he blends his colors and harmonizes the shapes until you realize that he has produced that which brings the vibrations of your nature into harmony with his and you realize that satisfaction which comes only in the presence of such a masterpiece.

Or, another hears the babbling of the brook with its many rhythms, that make up its wonderful symphony. He catches something of this appeal and the rhythms of his nature are attuned to the wonders of nature and he produces a wonderful sonata. And, as you listen to this production and your whole being synchronizes with the movement and harmonizes with the rhythms - now strong and pronounced, now low and sweet - you, too, catch something of the rhythm of that soul that poured forth such harmony.

Perhaps another catches the rhythm of the brook and expresses his feelings in a lyric poem. Having a deep sensibility to nature he is able to catch its spirit as it is manifested by the streamlet and to express this in poetic form that pulsates with life in such a manner that we are able

to catch these rhythms and understand something of his emotions. The poet, through his imagination, presents in language the beautiful features of the brook, so that we may, in turn, appreciate these poetic pictures through our rhythmic life.

Rhythm the
basis of
art apprec-
iation.

Rhythm is the basis of all art appreciation.

An artistic creation is generally recognized as the expression of experience in some definite form, that it may have some degree of permanence. It is a synthesis ordered and controlled, of the flux of emotions, moods and ideas crystallized into some expression that can be shared and appreciated by all. It strikes the universal chord of the race, magnified because we have the feelings of millions past and present fused into it. Our imagination unlocks this treasure house of the ages, and imagination is the only life we have in common. Through sympathetic imagination we penetrate the soul of the artist. We enter in and take possession, not by force, but only as our being harmonizes with the pulse beat of the soul of the creator of the work of art. The world we have entered by our imagination is a world apart, where action, enjoyment, freedom, do not come into conflict of competition, but depend upon rights of possession or mastery. There is nothing of the material world about it. In so far as we allow the actual world of matter to intrude, just so far is there discord. A work of art must have significance that

challenges our imagination, that grips us with its pulsating life, that compells our nature to be silent, yea further, we then enter into full harmony with the rhythmic pulsating life of its creator. Only in so far as such harmony is produced in us do we fully realize the beauty of a work of art. With some works we can never be able to "tune-in" fully; there is something lacking in our natures or something undeveloped, but in so far as we have been developed in whatever line it may be, just in that measure do we enter into that harmonic relationship, and appreciate the work of art.

Rhythm
and
nature.

The discrimination of rhythm is peculiarly human.

The "Songs" of some birds may seem rhythmical but "this rhythm is involuntary and invariable in a bird.----- If he could vary his song rhythmically, to suit his pleasure, that would be another matter. But this is just what he cannot do." This statement would apply equally well to even the highest types of animals. What led to the differentiation in primitive man, and in what manner did the emotional life develop? To what extent did freedom of hands and arms and the use of the organs of speech contribute to the earlier manifestations of primitive rhythm and emotion? How did primitive man co-ordinate the movements of his hands and arms in rhythmic movements, other than in food-getting? In what manner did the organs of speech develop and assist

in enlarging his emotional nature?

To determine the origin and development of the instincts and emotions in primitive man is a difficult problem. There is no historical data that can give us definite information. However, the close relationship between primitive man and the higher type of animals has been determined through biological science. The physical structure, the comparatively similar nature of the organs of the body in each, must have been brought about by similar reactions to external nature. Both acquired a series of instincts or impulses that were found to be of great value in the protection of the individual and the preservation of the race. Accompanying these primitive instincts, as a kind of safety valve to the nature, were corresponding emotional changes, peculiar to the operation of each instinct. Had man possessed a physical structure that was capable of meeting any and all enemies without any thought of danger, it would seem that these instincts and emotions would never have developed, as there would have been no use for them. But man had a keen struggle for existence, in preserving his life from enemies, in securing food and shelter, and this very insecurity was a large factor in the development of instincts and corresponding emotions. In the light of the present day, with its comparative security of life, it may be inferred, with considerable certainty, that the primitive

instincts and emotions were more prominent in the human race at that time than at the present.

But primitive man had other enemies than those which were apparent to his senses. From his dream-life he believed that he had a double, that is, another spirit which was present in him at certain times. In his sleep, while his body remained in one place, this double experienced all the vicissitudes that characterized his active life. There was the excitement of the chase, the encounters with other men or with animals as real as ⁱⁿ any active experience. It was but natural that at death, they concluded that this double had lost its way, or was unwilling to return and so had taken up its abode in some other object. Forms of idiocy were simply explained that some evil double had taken possession. Sickness and death were the work of some demon that had caught the individual and after death hovered near the corpse that it might fasten itself on another victim. How was he to meet these unseen dangers, which were even more terrible than the dangers from animate nature? Instincts so useful in the one were of no value in the other. But the dread of these unseen dangers aroused his primitive emotions in much the same way as real enemies. The ability to image these dangers must have developed along with the primitive instincts. This imagination was of a concrete type, that is, he probably could imagine only real objects. This

naturally brought about a solution for the protection from these demons or unseen enemies. Since he could image these dangers, he could image as well a power to meet them. Hence his belief in the power of magic, which was simply that he could imagine that some charm, a loin-cord for example, which surrounded the wearer, made him invulnerable from these unseen enemies; or that, if a cord were fastened around a diseased part of the body and one end tied to a tree, the demon would use this means of escape, his flight being accelerated by the weird noises of the medicine man. As a consequence, there was a development of primitive instincts and emotions and, accompanying these, primitive imagination. This latter led him to believe that any object in nature was the abode of a peculiar spirit.

Primitive
imitation,
sympathy
and rhythm.

Man differs from animals in his ability to imitate, that is, to make the same physical movements as another that he may have a like experience. It is difficult to give any adequate idea of how this ability first developed. To a limited degree it is present in anthropoid animals of the monkey type. But the freedom of hands and arms and the power of primitive imagination evidently made their contribution. If one man found that a loin-cord made him secure from demons, it was an easy matter for another to imitate him by tying a cord about his person. He thought he would then have a like experience by the presence of this cord. Without enumerating further examples, it is natural to suppose that this primitive imitation led to primitive sympathy or the ability to put oneself in the place

of another and feel as he did, by means of the imagination. This ability to take the place of another in the imagination and to feel as he felt, that is, to have similar experiences, may be termed primitive rhythm.

Origin of
the art
impulse.

Man's endeavor to arouse emotions of a different kind from those produced by the presence of his enemies, whether seen or unseen, may have been the beginning of art. His belief in magic as a means of warding off unseen enemies and his power of imitation probably led to the art of dancing, the one outstanding art of primitive peoples. Physically, he was well endowed with a body much more supple than that of present day races. The dance was believed at first to have magic power in driving away demons, but it soon developed into the cult-dance or community dance. Similar physical movements with a regular time interval were the exact requirements for primitive rhythm, and produced an emotional thrill.

Primitive
voice.

As primitive man had a voice as well as freedom of hands and arms, and had developed large powers of imitation and imagination of the primitive type, it was only natural that these led to the development of the voice as a means of expression and of communication. At first, by pointing, and later, by some graphic imitation, he was able, to a limited extent, to communicate his ideas. Doubtless this led to his utterance of definite sounds in an effort to emphasize the kind of object to which he had reference.

As man was imitative to a large degree, others learned to imitate these sounds and soon definite sounds were understood to mean definite objects and actions. These sounds were probably similar to the root words in a language.

The cult
of song.

To enhance the emotional nature of the dance it was probably accompanied by the cult song. The basis or content of this song may have been derived from observing some object in animate nature but there was little sense to the sequence of words. Rather, the song was a succession of wordsounds that harmonized with the movement of the dance and served to accentuate its rhythmic character. The refrain or repeat, which was a characteristic of primitive songs, was used to particularly enhance the emotional nature of the dance. The cult song evidently assisted in controlling the movements of the dance by giving emphasis at regular intervals, so that the dance would in turn partake of this characteristic. There was evidently an attempt to control the movements in such a manner that emphasis at regular intervals was a prominent feature and this regularity tended to synchronize the movement of the dancers. This gave it rhythmic life.

Primitive
art.

Early primitive art in all probability had its origin in the imagination and had magical significance. Having imagined the efficacy of a loin-cord as a protection against demons, and having found out that a hard substance

could make a scratch on a softer substance, it was but a step to make such forms on some article of adornment that would have magic power. The lines which were scratched were generally oblique and horizontal. Occasionally, vertical lines were introduced and, later, short arcs of circles. One of the early forms resembled a triangle, though whether meant as a triangle or as units of certain definite lines, with peculiar significance to each, is difficult to say. They imagined the lines had peculiar magical power in warding off disease. Some of the Indian designs of the present day are a survival of this primitive art. The Swastika, which is found in many Eastern countries, has come down from the distant past, and was supposed to possess magical qualities. These forms would arouse a faith in their charms because to them was ascribed certain magical life. While in the dance and primitive cult-song there was rhythmic movement that animated the dancers, the presence of such art decorations on some article about the person was sufficient to give feelings of renewed life or security, and it is from such examples as these that what is now called rhythm in art has originated. Rhythm and life were very closely associated in primitive times.

Primitive
stories
or myths.

To further illustrate this statement reference may be made to the primitive stories or myths, which were of a later time than the dance song. These stories arose largely

through sympathetic imagination giving animistic qualities to all nature. Thus, trees, streams, mountains, and all other objects in nature had life and qualities peculiar to human beings. Moving objects, as clouds, moon or sun, carried on their peculiar functions with the aid of limbs, like animals, or by the aid of crude instruments such as man possessed at that time. Primitive man imagined that crowds of spiritual beings flew unseen through the air and inhabited the trees, rocks and waterfalls. The origin of myths or early stories was due to this personification of nature and to the belief in demons. Such a myth is given # by Tyler as follows: A New Zealand myth described the battle of the tempest against the forest and tells "how the rainbow arose and placed his mouth close to the Tane-ma-hute, the father of trees, and continued to assault him until his trunk was snapped in two and his broken branches strewed the ground." It is easily understood that the Rainbow demon was of such a violent nature that trees were destroyed. So dangerous was this demon that if any person died violently by falling or drowning it was because the Rainbow had devoured their spirit.

Summary

These forms of expression by primitive man, the dance, the cult-song, the art, and the myth, have all vitalizing qualities to which the name rhythm may be ascribed. Rhythm may be defined as physically and emotionally controlled movement, which gives life to the creation. In this movement

there is no mechanical repetition. These four art expressions illustrate sufficiently the original nature of rhythm. This factor gave life and movement, which was controlled and directed, to any art-expression. There were at that time no intellectual factors associated with it. In following the progress in the development of rhythm, it will be found that, as man becomes more a thinking creature and higher forms of art are created, the more complex is the rhythm. The artist of today must use other methods that will give vitalizing rhythm to his creations.

CHAPTER II

ART APPRECIATION AND PRIMITIVE MAN.

Mental
develop-
ment for
primitive
times.

During the early period of man's existence, certain instincts or habits, that were of value in the struggle for existence, were developed. Along with these instincts there arose some kind of emotional excitement, peculiar to the nature of the instinct which accompanied it. These have been called primitive instincts and primitive emotions. To a certain degree these instincts and emotions are present in the higher animals. Primitive man in his struggle for existence met with very similar situations that would confront the animal. He differed from the animal species by having the free use of his hands and arms and potential organs of speech. From these he developed, on the one hand, a high degree of imitation and, on the other, imagination. After long years of slow growth, brought about by interaction

with his fellows, he developed a higher degree of mental life which at first was a co-ordination of hand and mind, known as the sensori-motor type, which later became more and more abstract. While this process was going on, primitive instincts and emotions were pushed farther into the background. Only in sudden and unfamiliar emergencies is there any evidence of their existence today, as they probably existed in primitive times. Even then they are more in evidence in men of lower intellectual standing. The hasty action of a mob can be explained by a reversion to primitive instincts and emotions. But, apart from such manifestations, in general, instincts and emotions have been modified to such an extent, by experience, that there seems no comparison between those in evidence today and those of primitive times; so much so, that some are attempting to explain away all instincts, as being but composite forms of elemental experiences.

The
affective
nature.

As primitive instinct has a neural mechanism which is used whenever an instinctive action takes place, doubtless these neural tracts afforded the best solution of a situation as it presented itself to primitive man. He had not the ability to analyze situations, but from other experiences of like nature, which he had stored in his memory, could select the most satisfying solution under the circumstances. The presence of an unfamiliar and dangerous looking object led him to make an instinctive response. In this response he was aware of one thing at least, his physical limitations. Whether his bodily mechanism could

respond successfully and thus preserve his life was a serious matter. Sometimes the situation brought on a conflict between two impulses, each urging a certain definite course, which resulted in a glandular reaction, known as primitive emotion. As soon as one impulse triumphed over the other, a definite action followed which, if successful, caused the emotion to subside. Had primitive man been equipped with a perfect physical mechanism, which could cope successfully with any situation, there would have been no primitive emotion. Life would have been of the "Garden of Eden" type. There would have been no consciousness of the possibility of failure. Everything would have been pleasant, though he would not have realized it. A situation is pleasant or satisfying when we learn to differentiate the pleasant from the unpleasant.

Satisfying
and unsat-
isfying
responses.

While primitive man had a well developed physical mechanism, he lacked the mental development found in the average man today. Certain reactions were more satisfying than others, so he slowly changed his more or less instinctive responses to those found by experience to be more satisfying. Slowly he acquired the power to represent situations and responses and to choose the most satisfying. Just in what way this development took place is not certain but in all probability, the free use of his arms and hands, and the impulse to imitate and experiment, led to a possibility of a variety of responses

to a situation. On the other hand he began to develop the muscles of his throat and to express sounds and to differentiate these. The interaction between the voice and mental mechanism, and the sensori-motor type of expression through the hands, no doubt led to a gradual improvement in his ability to image situations and determine the most satisfying response.

Rhythm and
satisfying
responses.

This feeling of satisfaction that accompanies a satisfying response is very similar to that which is felt when the whole movement of the physical and mental organism are in complete co-ordination. Because of its harmony, there is, within the organism, a rhythmic movement that ordinarily gives man little concern but, let any one factor get out of tune, at once there is an awareness that something is wrong. Furthermore, there is a tendency to imitate objects that we like. The rhythm of the object is acquired and that rhythm produces a feeling of satisfaction or pleasantness. In like manner, in later primitive life, as the individual had harmony within himself by the rhythmic movements of his organism, so did he find harmony in the small social group. Adult life today, perhaps due to a larger influx of intellectual factors, does not give this direct form of automatic transmission of the feelings of others. Only as one enters into that rhythmic synchronization of his nature with that of another is it possible to fully experience his feelings.

In this there was very little, if any, intellectual content. The sympathetic relationship which was manifested between people, was a sort of social resonance. He desired that others should partake of his feelings, that they might
 if he was happy
 be happy, / that they might be sad if he was sad.

The art
 impulse.

There was consequently a retroactive tendency in the social group, in which one member desired that his feelings should be shared by other members of society. From a longing to imitate another, which in later life was only moderately active, there arose a desire that the impulse to express himself might be shared by others, that beyond his own immediate circle others might share his emotions, and partake of that inner elation of the spirit, a rhythmic satisfaction that was peculiarly his own. This might be termed the beginning of the art impulse. In primitive life it was a desire for self expression, not a desire merely to work off some craving or impulse for its own sake, but rather that another might enter into the "inner circle" of his feelings. At that time he had two avenues by which this desire for expression might be gratified - language and visual art - if the results could be transmitted. The art impulse of the individual may have first expressed itself in dramatic dancing in which he attempted to express the feelings of another, and to convey these to the group. It is evident that this form had a larger intellectual factor than primitive imitative

dancing. To convey these feelings more fully, he later had recourse to language, and in this manner the earliest form of the drama and of epic poetry began. During these early periods the folk song originated, while music, as such, was used to accompany the dance and folk song. Art forms gradually lost their magical significance and objects of beauty were produced because of the pleasure the man felt in so expressing himself. Thus the aesthetic value of such a production was gradually the aim to be attained.

It is quite probable that the early forms of music and poetry had a large emotional content. It is equally manifest that strong emotional states - exalted joy, or violent despair - are, at least in external appearance, unrhythmical. If these emotions are subdued until the whole being is brought into harmony, even by objective rhythm of his being, there results a restraining influence on his excited feelings. Music and dance at least may stimulate and, on the other hand, they may control or tend to control our emotions. These may produce a feeling of rest and calm, and like the music # of Deonysus, as he marched from village to village giving forth his stirring notes which produced harmony instead of discord in the minds of his devotees. So all art is an expression from a soul, that breathes the spirit of orderly sequence and harmony, which vitalizes with like vibrations

the chords of the natures of others, who are in tune, thus bringing joy and calm in place of turbulence and despair.

Emotional
and intell-
ectual factors
in art.

In the early development of language as a means of expression, probably the thought content was secondary to the emotional content, when used as a social instrument. Perhaps, as stated, the earliest literary ventures were of the nature of folk song or cult-song addressed to demons as a sort of prayer or propitiatory request. In this the emotional content is of a different nature. The conflict of impulses reacting towards the demon was sufficient to give a high emotional content. In the work-song, except in the refrain, there may have been no particular rhythmic form as is so understood today. While the words of the song had little thought content, the rhythm was meant to bring about a harmony of effort, to synchronize the movements, and doubtless did much to produce harmony of effort. Then followed short narrative myths or stories about ancestors who possessed strength or sagacity. Here the line of thought was more in evidence, though the deeds of the hero were paramount. In time many of these short narratives were doubtless united, the hero became the god, the imagination endowed him with certain fine qualities and the story of exploits was expressed by rhythmic melodic forms, assisted by a musical accompaniment. Between the metrical form, and the exciting nature of the story, the emotions of the hearers were aroused.

Source of primitive art rhythm. The great difference between primitive art and what might be termed modern art is that in the former the source was objective while in the latter it is subjective. Each kind of art may have life and movement according to the standards of the time, hence rhythm. In the primitive, the emotional factors of appreciation predominate; in the modern, the intellectual are supreme. A few illustrations which are taken from the period immediately preceding that of modern art will illustrate the distinction.

Objective qualities of art supreme. In the later primitive age all art centred around the actions of the gods and heroes; though traces of magic art still existed, this statement is generally true. The construction of tombs and temples and statuary, the production of such literature as epic, dramatic and hymns, and the introduction of pure music are characteristic of this period. The gods were great and powerful and the leader who ultimately became a king was endowed with many of the characteristics of a god. In expressing their feelings in regard to these beings, their art was directed towards objective forms. So all their art, as the tombs, temples and statues give ample evidence of stupendous achievement. To construct a suitable shelter for the ruler, upon his decease, years were spent and the tomb was often of great dimensions, and of a most enduring type. Witness the growth from the small walled tomb, or Mastaba, to the size and solidity of the pyramids. In like manner, the shelter, which originally covered a simple altar of stone

and a crude image to indicate the presence of a god, was gradually extended until it became a huge structure. Temples which took generations to construct, that were of such huge dimensions and built of great blocks of stone as to arouse our wonder and admiration, were constructed. Beside these temples, or sometimes forming a part of the structure, were huge sculptured figures in stone. In these sculptures there was no attempt to show the features of a particular personality; rather, the chief characteristics of each were their overtowering size and monotonous uniformity. These figures were constructed almost symmetrically; they faced squarely in front and, whether sitting or standing, the soles of the feet rested flat on the ground. In other places were to be found huge figures which had their genesis in more primitive ideas; the sphinx and similar creations by the Assyrians and Babylonians, which consisted of the head of a man and the body of some strong animal are leading examples.

The leading characteristic of all these structures is their huge size. Why was this done? All these figures arouse our admiration for the tremendous difficulties that must have been overcome, but they do not move us aesthetically. For us there is no rhythm; they are, in general, cold and expressionless. Not so to the men of later primitive times. The source of the emotion, as was explained, is here a purely objective one. As an earlier primitive man might have encountered an animal

or creature of huge size, which would have aroused his emotion of fear, so did these huge sculptures arouse in the people of the time, emotions of awe. The gods were as much greater than men as the statues were larger than the stature of a man. They thought wholly in the concrete and imagined in the concrete as well. To them these creations had life - the characteristic of rhythm in any work of art - and to them this was expressed in its awe-producing size. In the presence of these creatures they realized that they were on holy ground, their feelings were aroused, they were in the presence of the deity.

Objective
qualities
in poetry.

Their epics and hymns have similar characteristics to that of art. The aim was to glorify their gods and heroes. In these epics the heroes occupy the centre of the stage with the gods in the background and occasionally, when the need is greatest, assist the hero in battle. As primitive sculpture inspired awe by its huge size, so the primitive hero excelled in strength and sagacity. To the ordinary man, his deeds were on a colossal scale. In some lands, as in the north, the saga encounters huge giants, or other fabulous creatures as the dragon, who have been terrifying and destroying the people, and a terrific encounter takes place in which the hero emerges triumphant. These stories, which relate the deeds of some hero, began to be connected in a narrative, and later arranged metrically in order that their recital might be accompanied

by music. In this manner the earlier or more primitive cult-songs and work-songs were composed, but in the later forms the rhythm becomes smoother. In primitive times, by the use of a mask of some animal, the dance was a kind of imitative performance, which in later times became a mimetic play in which the actions of the hero in some great encounter were imitated.

All these were considered as art expressions by primitive man and to them they pulsed with life. These stories were to them real and living. In modern times the heroes of these stories are admired and to some extent the deeds arouse our interest but there is a great difference in our appreciation of them and that of primitive men. They were in the youth of the race and as the deeds of strength of great men will pulsate in the life of the average boy of ten to thirteen years of age, so did the deeds of these heroes, to the men of that time. What was the source of the rhythm? The primitive imagination, so eminently concrete in type, enabled each individual to see, as it were, in his very presence the tremendous encounters of the hero. This is purely objective. They did not reflect on these deeds or, as in the more modern imagination, see analogies in every day life. The encounter, to them, was real, tremendous, awe-inspiring but little reflection was evident.

Let us digress for a moment to point out that it is these qualities which will give life to any selection

that is to be appreciated by the average boy. He will catch the rhythm as step by step the actions of the hero lead up to the climax. This rhythm is not an arrangement of words but a series of actions which follow one another in rapid contrast, now up, now down, now strong, now weakening, now a burst of speed and a slowing up as moment by moment the encounter progresses. The successful teacher of literary appreciation for pupils of that age is one who can so visualize and vitalize the selection that the rhythms of action can pulsate in the hearts of the pupils, carrying along the vicissitudes of the struggle until at last, victory achieved, the emotions subside. If a selection is so written that this is not possible it lacks rhythm. No matter how well it is arranged from the standpoint of form or composition, if it does not move a boy of that age, in the manner described above, it does not possess that primitive rhythm so dear to the heart of the average boy.

CHAPTER III

TRANSITION PERIOD FROM THE PRIMITIVE TO MODERN ART

Transition period from the primitive to modern art

Before endeavoring to develop the nature of rhythm in a work of art that is appreciated by people generally, it might be well to study the situation, from a general viewpoint, while attempting to illustrate the subject with more particular reference to art, literature and music.

The transition from primitive to modern literature is a change in emphasis from the emotional factors of the imagination to the intellectual. Language has been developed

as a means of expression as well as actions. Man had eaten of the "fruit of the tree of knowledge" and he must consequently adjust himself. He could not discard his primitive instincts and emotions but he could direct them along other channels. They were so closely related to his being, to life itself, that to remove them would leave nothing but the shell. As he emerged into the light of another era, he had to adjust his artistic expressions in the light of his expanding intellect.

To understand the nature of art productions it is necessary to understand the philosophy of life of that age. Art never was produced by chance and, if we are to feel the rhythm, we must endeavor to place ourselves in the position of the life of that time. Man alone is capable of doing this. It is not a matter of purely physical or primitive imitation; rather, by the use of the intellect, he must imagine, to some extent, the thoughts and feelings generally current at that time. A work of art is great in itself; it speaks a universal language; it is the organization of thought in such manner that anyone may understand its inner meaning. To realize this in a larger way, to enter fully into the spirit of the writer, is only possible when we bring our being into harmony with his. Because of the intellectual factors required in its creation, we must have an intellect capable of entering into the same

thoughts and feelings which existed in the creator of the work of art. To illustrate: The Greek conception of the philosophy of life may be expressed as "a desire for the beautiful and the good". But what did the Athenian consider the beautiful? There is a long transition from the earlier semi-primitive period of the Greeks. Their heroes were men of actions and doers of great deeds. In the imagination these men were pictured as splendid athletes. The rhythmic songs about these heroes thrilled the people. The hero was emulated by every boy. The desire to be a superior athlete, that he might become like his hero, was manifest from his youngest years. Hence sculpture as a means for art expression would be a natural outlet.

Evidently art creations should take on the most natural form, one that is most readily understood and that would make the strongest appeal to the emotions of the people. To the Greek, sculpture was a natural art form as its inner meaning could be more readily understood. It did not require the same intellectual transition as if it had been a painting, which is a more conventional form than sculpture. There was something that occupied space. Had the Grecian art been but an exact imitation of nature, it would have lacked rhythm. But how was this secured? The artist used his powers of the intellect to secure fine form

and have proportions true to nature, in a degree that would satisfy the judgment of the observer, so that there was nothing to conflict with the perfect enjoyment of the statues. But the figure was not merely a pretty likeness of the human form, which would have satisfied our judgment only in that it was exact. The artistic qualities of his nature must be manifest in his effort to express his ideal. Whatever degree this is conceived and attained will indicate that height of emotional content, the life of the creation.

The same might be said of poetry during the transition stage to early modern times. Reason was beginning to assert itself and naturally, if judgment is exercised, it acts against the imagination, subjecting all creations to scientific analysis. Aristotle quotes some of the rationalistic criticisms of his day, to the effect that Homer wrote what was not true, that some things written were by nature impossible, that what he wrote was contrary to nature. These criticisms indicate that modern times are at hand.

1# As one writer has expressed it, the age of heroes and gods is the art age, while that following, the modern, is called the scientific age. He probably means that art creations were not too closely bound by scientific law during the former period. Homer should not be judged by scientific laws of nature. His creations are poetically true, because in the imagination we can follow him through the world he created, the ideal that gave life to his poetry. There is

1# Courthope - Life in Poetry, Law in Taste: Pg. 43.

2# Wundt - Elements of Folk Psychology: Pg. 448.

nothing incongruous in his marvellous creatures of gods and heroes, because they proceed from a living imagination. He did not do it for the sake of the unreal, the wonderful, but he saw in his imagination the tragedy of life, universally the same, and in his own living way created his forms, that best conveyed the ideas he desired to express. It is this life which he gave to his poetry that is termed rhythm.

Rhythm is a difficult word to define because, of all the factors entering into a work of art, it has the least intellectual content. It is the "pulse of life in a work of art". As stated in the introduction this expresses the essentials of rhythm. Now this is not merely a catch phrase. As we synchronize with the life in an art masterpiece our feelings are aroused and our whole being feels the thrill. But what was characteristic of these statues and these epics that made them artistic? Emotion is due to the conflict of impulses or instincts. Sometimes we drop the word instincts, because in the long period since the time of early primitive man, other factors may cloud the primitive nature of instincts. These impulses, opposing one another, create, by this conflict, an emotion. But the difference is that this conflict is not with something particular but with something universal. It contains elements of the pulsating struggle of millions past and present. It at once strikes a higher chord. We are not in the presence of a piece of material marble, but rather, we are confronted by the emotions

of the hundred of hero gods whose lives pulsed through the imagination of the creator and who were able to transfer and give life to these emotions in this material form. And in literature the Epics did not describe an historical episode but rather the intensive struggles of the race in its upward march. They laid bare the secrets of life with an unclouded clearness of mind that could thrill the nature of one in tune with the subject.

The Greek gods were men perfected, perfect in form, creatures of wisdom and sagacity, but amenable to reason. Consequently the perfection of the human form, that it might have a likeness to that of the gods was desirable. To make this form the basis of plastic art was only natural. To endeavor to attain to a perfection of this form would not therefore make the artist a skilled craftsman but would indicate the ideal that was before him. The athlete had artistic unity in his bodily development, no one part was lacking, hence an all-round training was necessary that this might be attained. They desired not only beauty of form but beauty of pose and of motion. How natural that this ideal should be manifest in their sculpture, but what a difficult ideal to attain! To portray the infinite grace, the almost perfect harmony of his ideal, was a challenge to his powers. Man is ever confronted by his own limitations. If he had the power to satisfy his needs without effort, there would be no emotion. It is this striving, this tremendous effort to attain the unattainable, that ever unsatisfied

feeling, that does much to bring out the permanent qualities of a work of art. It produces life. The emotions thus awakened in the creator are conveyed to the plastic form he attempts to create and, as we catch his spirit, we come into sympathetic relation with him. Thus we catch the rhythm of his creation, through line, form and grace of movement in the statue.

CHAPTER IV

RHYTHM IN WESTERN AND EASTERN ART.

Rhythm in
Western and
Eastern art

Having endeavored to describe the gradual change in primitive art as it emerges into what may be termed modern, through the gradual supremacy of the intellectual factors over the emotional ones, and the change of emphasis from purely objective reality to subjective ideas about nature, it is necessary to determine more precisely the rhythmic qualities in a work of art. For this purpose the three forms of art expression are separated. Because visual art was one of the earliest to be perfected it is given the first place. Rhythm is the basis of life in art and it is interesting to compare the two great streams of life, the Western and the Eastern, as manifested in their art, that the underlying principle of rhythm may be the better illustrated and explained.

Rhythm in
Greek and
Japanese
sculpture.

Compare the Greek Hermes by Praxiteles, fourth century B. C. (This is selected because it is generally thought to be original.) and the Japanese Bodhisattwa of the Yakushiji Trinity by Giogi, eighth century A. D. It



The "Hermes" by
Praxiteles—(Greek)



Bodhisatwa of the
Yakushiji Trinity by
Giogi (Japanese)

is evident that in general there is considerable similarity, sufficient at least to make comparisons interesting. The Hermes is represented as standing in an easy, graceful position, with the weight of the body resting largely on the right leg, while the left one is probably bent at the knee. His left elbow rests on a tree trunk, which is partly covered by the folds of a garment which hangs from the same embow. The child figure of Dionysus is seated on the left fore arm. The right arm is upraised; probably the hand is holding some object which is attractive to the child. The Kwannon is in a somewhat similar position to that of Hermes. The figure stands on a lotus pedestal, the weight resting on the left leg, while the right one is slightly bent at the knee. The left hand is upraised in a manner similar to many Buddhist statues and probably has some religious significance, while the right arm is at the side, the hand open as if repressing some desire. The draperies are caught up at the shoulders and also at the waist and hang in graceful curves about the limbs.

Both representations are connected with religion. Hermes was the herald and messenger of the Greek gods and the protector of youth, the Kwannon was the Bodhisattwa of providence, sustenance and salvation from physical dangers, of the Buddhist religion. The one is in marble, white and clear; the other is bronze of satiny hardness. It is evident that each sculptor was a master in his art. The fine reverse curve in the posture of each is graceful in

the extreme. The true proportions, the graceful figures, and beautiful texture of the surface is sufficient to convince one of the ability of each artist. Wherein lies the rhythm in each?

Heremes is the protector of youth and the artist has attempted to give an ideal form as representation of his ideal. The figure is that of a man of the highest physical development. This muscular form is covered with a flesh apparently so elastic and delicate, and so enhanced by the play of light and shade in the modelling, that the vigorous form of the muscles is almost concealed in the grace of the figure. The draperies hang in a wonderfully realistic manner. The head is that of an ideal Greek youth; the heavy bar of flesh over the forehead throws the eye-sockets more in shadow. The eyes are directed slightly downward, as if gazing in passive contemplation at a moderately distant object. There is a half thoughtful, somewhat unconscious feeling of pleasure in the momentary rest from his tasks, which are in no manner wearisome because of intellectual and physical power. Thus the rhythm is in the harmonious arrangement of lines, the graceful posture, the interplay of intellectual and organic forces, and the harmony between them. While the figure appears very natural and life-like there is an idealism about it that raises it above any real attempt at natural representation. This was a difficult matter to express, so much so, that

later sculptors endeavored to attain this excellence of objective form, or craftsmanship, and lost the most important feature in art - its life.

It is at once evident that the Japanese artist had an altogether different conception in making his Kwannon. There is no attempt at an ideal figure. The Japanese never had the same reverence for the human form as the Greek, and never represented it in the nude. However, the form is well expressed, though here and there are transgressions in minor details. These, however, were of no particular concern to the artist. He was attempting a poetic conception, in which he aimed to express spiritual and emotional impressions. The chest is repressed; the expression of the face is calm and contemplative and the drapery hangs in graceful folds; nothing in the slightest degree is out of place. The Eastern artist, freed from the entanglements of naturalism, was able to centre his artistic creative ability on an expression of the inner spiritual nature. The phenomenal world, which was the natural limitation of the Western art, was transcended in the Eastern, by a purer and richer contemplation beyond the bounds of sensuous perceptions. Its rhythm is different. There is aesthetic life but not natural life. Just as true poetry lives in the greatness of the universal aspect of life, so does the rhythm of this Japanese masterpiece. While objectively the lines are harmonious and the movement leads gracefully upward to the chest - the Japanese seat of the emotions - yet the rhythm

is wholly subjective, and is truly appreciated as we catch the inner significance of the poetic conception of the artist.

CHAPTER V

EASTERN AND WESTERN RELIGIOUS ART

Art a
convention
in color.

It was natural for the early creators of modern art to conceive of beauty in the space arts as existing in sculpture. It was easier for them to express the great life rhythms of their natures in a form that was more readily understood by all. Provided the form was satisfying, the intellect had no adjustments to make; the intellect had little to translate. The whole being could be concentrated in harmonizing the great rhythms that truly pulsate in a work of art.

Eastern and
Western
religious
art.

Whatever medium is used, whether canvas or paper, on which to place an artistic creation, our intellect must make an adjustment and our imagination translate. This adjustment may be easy for the intellect provided the imagination has not been overdrawn. This has been amply demonstrated in poetry, where figures of speech, often quite strange to the cold logic of the intellect, provide a marvellous setting for the imagination. So when an artistic production is placed on a flat surface, as paper or canvas, there must be conventions employed which must be understood before the imagination can pierce to the inner value of the work of art.

In all art there must be conventions. Language has its conventions, so has music. In fact all expressions

worthy of the name must have conventions peculiar to itself. These conventions are the mechanical means by which the artist endeavors to convey to us something of the nature and intensity of his emotions. A camera may take an almost exact representation of nature but the result may arouse little emotional response apart from the interest in the object itself. But the artist sees deeper beauties, not only the objective form but a deeper significance, which challenge his best effort to express. He strives to attain his ideal. Consequently, having the desire to attain this almost unattainable and the knowledge of the limitations of his nature, he adopts conventions that seem best to meet the situation. He uses factors that are capable of producing the finest expression. In art the conventions employed are in the composition of lines, forms and colors. These must be placed in the most pleasing arrangement and with a technique and style that is most satisfying. Thus brush work has conventions peculiarly its own, sometimes by the use of heavy masses, and again by the use of line. There may be artistic creations where the brush is hardly perceptible or again every stroke may be manifest. All space art is a convention which employs line and color, forms and proportions, and blends these to make that symphonic harmony of the truly great work of art. But in all these blendings, the supreme factor is the conception, or the soul of the

masterpiece. Unless we can see in the forms something that moves us, that forces our emotions, through the significance of his lines, forms or colors, the artist has failed even though the conception be great. There must be something impressive, something apart, something that makes an appeal peculiarly its own. The masterpiece is truly great, if it takes us away from the material surroundings to the pulsating rhythm of the universal.

Background
of relig-
ious art.

To fully appreciate a work of art that has been produced in the past, it is necessary to understand the underlying sources of the peculiar trend of art of that time. True art is an expression of our deepest moods and emotions which are generally closely related with the philosophy and religion of the time. The deeper experiences of life are very closely related with the inner nature, which is the source of all real art. Hence any attempt to explain art, in terms of imitation of nature, by the product of a certain technical skill with the materials that are employed or by the scope of the colors used and the forms employed, is but an attempt to pierce no deeper than the outer shell. The difficulty has been that the eyes were used, in general, to understand material facts about us, to peer scientifically at some object, so that no attempt was made to understand the nature of the spiritual idea, the creative power, that was the origin of the creation. The powers of analysis are so developed, that it is difficult to understand the mystery of the

Forest for the trees.

There is some truth in a statement by Clive # Bell, that "Religion, like art, is concerned with the world of emotional reality, and with material things only in so far as they are emotionally significant. For the mystic as for the artist, the physical universe is a means to ecstasy ----- . Religion, as I understand it, is an expression of the individual's sense of the emotional significance of the universe; I should not be surprised that art was an expression of the same thing." By this ecstasy is doubtless meant that the philosopher sought to push back from the outer reality to the inner soul of nature and merge his consciousness with the infinite. In former times all nature was personified; every object had a spirit peculiar to itself. This we have carried over to some extent in poetry through various figures of speech, the significance of which, to a large extent, has been lost in Western art.

Renaissance
art.

It is interesting, if not very profitable, to speculate as to what might have been the trend of painting in the West, if the Renaissance had been an aesthetic development as well as an intellectual one. Medievalism and its tendency later to scholasticism had almost crushed out any feelings, especially in those who had any desire for knowledge. When the Renaissance dawned in Italy as a desire on the part of the individual for self-expression there was no background along this line, hence classic art and literature

were studied and imitated. The art models were largely ancient Greek sculpture and the Byzantine mosaics on the walls of many of the early Christian churches. With the joy in finding these Greek models in sculpture, they began to study and to imitate, but unfortunately they had not the same viewpoint; they caught the outer form but missed the spirit. They saw the wonderful craftsmanship but missed the significance in the art of the earlier Greeks. However, fostered by the church, with its great restrictions, there was in religious art at times some spark of the eternal fire of genius.

Perhaps painting in color came as a convenient convention rather than as a peculiar means of expression for certain art forms. Mosaic work had practically ceased, because it was very costly. Color could be used more easily, was less expensive and fully as expressive. Hence it was adopted. But the only forms at the time that had any vitalizing power were those of sculpture; therefore, the artist reasoned that in painting it was necessary also to have forms that appeared to be modelled and rounded. Figures required a background in painting; hence, he reasoned that he must know how to express this correctly. Therefore, perspective was studied. There was no poetic imagination, so conventions were used which are described more accurately as symbolism. Everything should be clear to the intellect; therefore, colors should have a meaning. The angels must have wings; how else could they be ministering spirits. The halo must



Madonna Enthroned by Giotto
(Italian 14th Century)



Kwannon by
Godoshi (Chinese
9th century).

indicate saintliness, etc.

Italian
and
Chinese
religious
art.

For comparison in rhythm, Giotto's Madonna Enthroned" and Godoshi's "Kwannon", since there is considerable similarity of type, have been selected. The one represents Christian art and the other that of the mystical Buddhist period. Godoshi, a Chinese artist lived during the 9th century while Giotto painted in Italy about the beginning of the 14th century.

In Giotto's Madonna, the virgin is seated on a throne, holding the holy child on one knee. The throne is carved after the manner of medieval wood carving, while the back is rounded to resemble a recess in a wall in which sculptured figures are placed. On either side of the throne angels kneel or stand, while in the background several men, young and old, are gazing in the direction of the mother and child.

Now observe the Kwannon (one of the saints in Buddhist hierarchy). A tall figure, covered from head to foot with a flowing lace robe, stands on a cloud-like form, from which water is flowing. The clouds above his head have barely opened enough for him to descend. The left hand is upraised and holds a willow twig while the right carries a basket with a fish. Apparently he is descending to two youths who are playing upon a bright cloud trying to plant lotus flowers in vases. In the lower right, a dark cloud is rolling in towards these youths.

In many respects these pictures are similar; both have a certain amount of symbolism. The Virgin and Kwannon are both larger than ordinary, which indicates their superior spiritual worth. The celestial nature of the Madonna is indicated by the presence of angels and by the halo of light, that of the Kwannon by his position on the cloud, and his tiara and robe. In both pictures the child and the youths are represented as much older than actual circumstances would warrant. But there are certain differences. The intellect must be satisfied in the Madonna; the angels must have wings, how else could they transport themselves; the throng must be strong and substantial and of the kind that the people were accustomed to see. Both mother and child are clothed in the manner of the people of the time. The Kwannon on the other hand is wholly symbolical. He is clothed in a manner peculiar to his spiritual nature. The clouds are not natural looking, and neither is the stream of water flowing at his feet. He is meant to be the protector of youth, with much the same idea as that of a guardian angel. The dragon of evil is not actually represented but only suggested by the dark cloud. And the absorption of the youths in the beautiful task of planting flowers is an expression of the religious nature of man. While the figure looks down with a beneficent smile, he bears salvation or deliverance from unseen dangers. As far as the artist can do so, he has kept away from the objective

world of reality. The long robe with its long graceful lines gives an idea of calm and inward power. These lines are in contrast with the shorter curves of the rolling water and the cloud forms and the broken lines of the youths.

What is the outstanding difference in rhythm in these two pictures? That of the first is in the mixture of naturalism and symbolism; at one time the artist desires that the objects should look natural, then again, he reverts to the conventional and symbolic tradition. There is a struggle in his nature. He has endeavored to make the Madonna somewhat natural but he lengthens the nose and points the chin which tends to give an ascetic appearance. The child resembles a small man; evidently Giotto had not mastered the method of representing the child. In the picture there is life and there is a message; the intellect is awakened and finds problems to solve. In that conflict of impulses we catch the spirit of the artist. We sympathize with him. He has not attained, but we feel the significance of the struggle.

In the other picture there is a harmony and a purpose throughout. The artist has a conception and he presents it in a poetical way. There is a rhythm of feeling in the sinuous lines and in the tones. The centre of interest has form but not that of an actual person. It is rather the idea of form, the inner reality rather than the objective reality. The process of abstraction is carried farther than the phenomenal world, to that of the poetic fancy. There is

little concern for actual reality and the artist is not between two impulses. Manifestly there is a harmony of purpose, that of a spiritual expression of the Kwannon of Providence. The artist handles the brush as one composing a symphony. Each stroke has a meaning. Now a long decorative line is made, now a darkened area, or again the sinuousness of the flowing water. It is a lyric poem, unique in its conception and playful in its imagination.

CHAPTER VI

WESTERN AND EASTERN LANDSCAPE ART

Western and Eastern landscape art. Birge Harrison, an able writer on landscape painting, introduces a volume to the reader as follows:

"For some occult reason in which the two factors of race and psychology are intimately blended, landscape art in its best expression is, and ever has been, confined within the narrow geographical limits of northern and western Europe. Oriental art - the art of Persia, Japan and India - has always been more abstract and symbolical; and, as the art of a people reflects the character of the race which gave it birth, we may deduce with certainty the character of the Oriental from the character of his art. By reversing the same reasoning we reach the conclusion that the simple existence of our Aryan ancestors (who lived close to nature in the constant companionship of elemental things) has found expression in landscape art, of their remote descendants. The artistic temperament is no growth of a day. It has its

roots in the far away beginnings of a people, and we make no unwarranted presumption in asserting that the landscape or marine painting of today is at least giving expression to the groping instincts and ideals of his cave-dwelling forbears."

Eastern #
conception
of land-
scape art

"Why do men love landscapes? Because it is the place where 'life' is perpetually springing", writes Kakei or Hsia Kuei, a Chinese of the Sung dynasty, who painted landscapes. Another author, Fenollosa, writes "The Sung and Tang (Chinese epochs) are, par excellence, the epochs of landscape art. No such apotheosis of landscape has ever been vouchsafed in the West. Even in landscape poetry we ought to note the lateness as well as the thinness of the stream that began to flow with Wordsworth. The Wordsworths of China lived more than a thousand years ago and the idealistic 'intimations' to which the English bard somewhat timidly gave a platonic form only hinted at, instead of unfolding a system. The sounding cataract 'haunted him like a passion' but what did it say to him? In our landscape art we were long satisfied with pretty backgrounds for saints; and, even in Dutch landscape it was rather the peaceful suburbs of cities, or the rustic life of farms, that greets us, not the free forms of nature in its violence and creative motion. The truth is that all through the Middle Ages the dualistic view of nature - wild nature - was essentially evil; the horror of grand rocks and lonely valleys, the hostility of matter to the heaven-directed human spirit, delayed European perception of beauty in mountains and storms until

the nineteenth century. This, too, the desire of man to surround himself with formal gardens as far removed as possible from nature's compositions; rather than any Zen-like recognition that something characteristic and structural in every organic and inorganic form is friendly to man and responds gladly to the changing moods and powers of his spirit."

These two quotations give the essential difference in the conception of landscape art of the Western and Eastern nations. The modern Western nations live "close to nature in the constant companionship of elemental things". This expresses their view point. Nature was intimate with them. They loved the trees, the rocks, the water with its reflections and desired to paint them as they were. They desired to be truthful, and truth to them was exactness of form. After selecting and arranging the elements of a landscape, they painted the picture as they believed it appeared at that time. The productions of certain landscape artists are spoken of as "lyric" or as "epic", but it is lyric prose and epic prose that is painted. Not so with the Japanese or Chinese landscape painting of the Sung dynasty, about 1000 A. D. The various parts of a landscape are thought of as part of living nature; as Kakki writes: "Landscape is the place where vegetation is nourished in high and low ground, where springs and rocks play about like children, a

Landscape Painting by Harrison: Pg. 1.

Epochs of Chinese and Japanese Art by Fenollosa, Vol. 2, Pg. 14

place where woodsmen and retiring scholars frequent, where monkeys have their tribe and storks fly crying aloud their joy in the scene." Nature is not personified, as with the Greeks, who embody their nymphs and satyrs, but rather is a part of the great universe of life and the aim of the artist is to paint the inner spirit of nature, the "Kokoro". He does not attempt to render a certain definite tree but rather generalizes and by the skilful use of the brush represents the universal idea of such a tree. For example, the pine tree is often painted by the Japanese. Its strong trunk and gnarled branches have withstood the wintry blasts for centuries. It embodies their idea of strength and tenacity. So in rendering it these qualities are manifest, and a peculiar type of brush stroke is used to bring out these characteristics. What is said of the pine tree might be said of their figure studies. There is a certain uniformity of style in rendering a woman's face; the eye, for example, is but a convention to them, as our attempt to render leaves on a tree is a convention to us. Lastly there is no attempt to make a formal composition as in Western art. True, the elements in a picture are generally well arranged but the unexpected happens - a branch of a tree will appear in a picture, while the trunk will not be seen - to remind us that there are other things in nature beyond this view, which is but a small part of the great universe of nature.

Let us compare the two landscape pictures,
 "Evening on the Edge of the Forest of Fontainebleau", by



Evening on the edge of the forest at Fontainebleau - Rosseau
(French)
19th century



LANDSCAPE BY KAKEI (Hsia Kuei).
Chinese - 12th century.

Rousseau, 19th century, and "Landscape" by Kakei (Hsia Kaei), a Chinese artist of the 12th century. The one is an evening scene (though not manifest in the print). The sun is just setting; the cattle are coming home; there is a lull in nature. The trees on either hand, of stout vigorous growth, are painted natural and life-like; the grandeur of the evening sky, against which a bent tree is silhouetted, is well rendered. How intimate all these things appear to us - the evening sky, the cattle, the drowsiness of nature. The picture is an objective study by one who admires nature.

The landscape by Kakei, where, evidently, he is watching the tide flow up over the valley and the rising mist in the distance, is an altogether different type of picture. It is a philosophical poem on life. The following lines of a Japanese poem are particularly applicable though not directly intended by the artist.

"When my pathway came to an end, by the rising
waters covered, I sat me down and watched the
shapes in the mists that o'er it hovered."

The more you look at the picture, the more it seems a philosophy of life. The old sage sits on the cliff while below, like a great monster, the waters of the river rush along, foaming and turbulent. The gnarled tree, like an old weatherbeaten sailor, has withstood the storms and torrents and grips the rocky cliff with

the tenacity of vigorous manhood. The mists conceal the distance but the sage, peering through, sees indications of forms beyond. These forms suggest to him life's difficulties that block the way of progress, but these forces are temporary; the philosopher has but to wait a while until these will be dispelled and his course in life will be resumed. Thus the Chinese philosopher-painter created his work.

What a difference the two pictures present. The one portrays the intimate beauty of the sunset, the trees, the water and the cattle, in a manner direct and true. The other expresses forms which are the creation of his imagination. His brush responds in a manner that best expresses his moods. Every stroke has a direct purpose to reveal the emotions and feelings he has in regard to that part of nature he attempts to render.

Both are epics which picture nature from different points of view. The one^{is} an epic of the end of the day - the hush of nature as the day passes out, but the strong trees will be there in the morning; the cattle will have disappeared; nature will awake to another day. It is a poem in prose for reflection. The second picture is full of "inner meaning"; the work is condensed and generalized; it seems to rise above the particular, the intimate, and catch something of the universal. Many fancies crowd into one's imagination as we see the old sage, seated and watching patiently the outcome. One

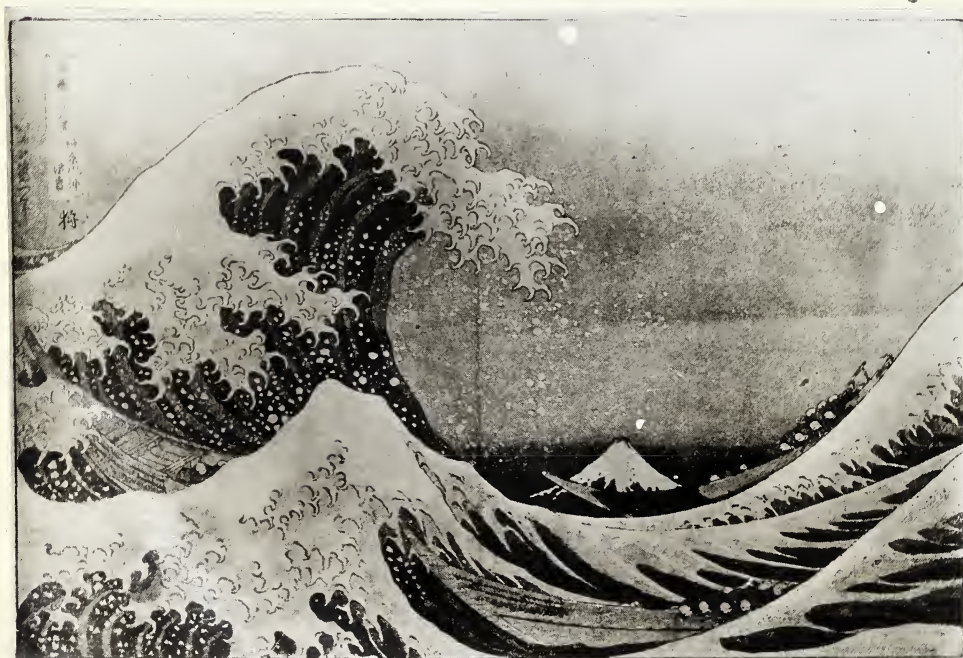
may see an illusion to life, another, the comparison of the old sage and the tree, while another may see the grandeur of the forces of nature, and so on indefinitely. But like a fine poem it is to be felt, not interpreted scientifically.

The Rhythm in each

What is the nature of the rhythm in each? In what way does each express life? In the first picture it is brought about by the atmosphere which envelopes the whole picture and the light; there are varying tones, from the light of the setting sun gradually lessening to the deep, on-coring shadows that lurk beneath the trees on either side and at the top of the picture. The rhythm is produced by planes of light, in an atmosphere that tends to dissolve the distant forms, while still giving life to the objects in the foreground. It is a rhythm of tone and color. The second picture is a rhythm of line produced by a wonderful vitality in the brush strokes. Every one is simplified that it might dispel any idea of real nature and thus allow the imagination full sway. These brush strokes are the strings of the instrument upon which the Japanese painter produces his rhythm. They are made in a manner that best conveys the feelings of the artist. He would not paint unless he was in harmony with some mood he desires to express through nature forms. He suppresses any desire to express objective reality that he might catch the feelings and render these with a few living strokes. He freed himself from objective limitations and expressed the rhythm of his being in forms as abstractions taken from



NORTHEAST
by Winslow Homer (American) 19th century.



HOKKAIDO: THE WAVE. From the "Thirty-six Views of Fuji." Diptych.

Japanese - 19th century.

nature. A comparison of the work of the Japanese artist with that of a fine lyric poem is manifest. In Shelley's "Skylark" we do not understand the physical qualities of the skylark but we have wonderful poetic abstractions that carry our imagination beyond time and space to the contemplation of the beauty of that creature of his imagination. So with the Japanese landscape artist.

The
Northeaster
by Winslow
Homer and
the Wave by
Hokusai.

It is impossible to compare all the various types of Western and Eastern art but we ask indulgence to make one more comparison, between the "Northeaster" by Winslow Homer, an American artist of the 19th century, and the "Wave" by Hokusai, a Japanese artist, also of the 19th century. It is manifest at a glance that there is a close analogy in subject between the two. In the "Northeaster" the wave is breaking on the rocky coast, while another wave following has broken and the spray is rolling ahead. Also in the "Wave" is a huge wave breaking to the left followed by another at the right which has begun to break.

But how different are the two pictures. We readily remark about the Northeaster "how natural! We have seen waves like that roll in on the Atlantic coast on just such a bleak rocky shore. What a painter! Who could render so exactly the appearance of the wave and the majesty of those huge billows. We almost can imagine the roar and the swish of the salty brine. The dull leaden sky seems an exact counterpart to the rolling waves." Few artists have caught the majesty of the sea as did Homer and few

could render it more realistically.

A brief comparison of the two pictures will reveal the great difference in view point and conception of the artists. Holusai pictures a huge wave, the crest of which is breaking and falling towards the right. A somewhat smaller wave has already broken and partially subsided. But why is this peculiar hollow underneath the wave so dark, and made with bars like a mighty cage, above which the spray appears like some monster with a thousand claws? These features would be sufficient to arouse different emotions from those produced by the first picture. Moreover, to the right are two long Japanese boats; the one in the forepart of the picture is almost engulfed by the smaller wave; the other is just descending a wave to the right and seems to be sweeping directly into the dark prison house, drawn in by the terrible claws of this giant wave. Could any poetic conception be more masterfully conceived? The terrors of those mighty waves, which are probably due to earthquakes, could not be better told in poetry than it is in this picture. The movement in the light and dark tones, in harmony with the long sweeping lines culminating in the sharp curves of the claw like forms is in harmony with the thought. The circular drops of water thrown off from the shaggy mane of the monster complete the impressiveness of the picture.

The contrast
in rhythm.

The difference in the nature of the rhythm is that one is a rhythm of reality, the other of the imagination, the one of elegant prose, the other of epic poetry.

Both have life and movement beautifully expressed in the lines and tones. The first is a realistic description, analogous to a fine selection of prose describing an Atlantic storm. The second with rhythmic lines and movement is a poetic conception of a struggle between man and the elements. Tasso in his *Treatise on the structure of Epic poetry* explains the nature of the poet's task. The # "Epic poet", he says, "has to take into account two contrary conditions - first, that the reason of the reader postulates in the poetical narrative the appearance of probable truth; second, the imagination requires the presence of the marvellous, the supernatural, and all the embellishments and fictions with which this form of poetry is associated." Compare this statement with the picture of the "Wave"; the analogy is present in every feature.

In comparing these pictures with the art of pre-modern times, where the source of the emotion is purely an objective one (p. 22) and where the imagination is concrete, there is manifest a great difference. Our intellects can grasp the truths which the artist wished to convey in creating the huge statues and anyone can understand the situation in the light of the development of that time. In these modern pictures we not only see but reflect, as we look at the wave pictures, showing one of the gigantic forces of nature. The waves in each are not photographically true, but have been generalized, and # Life in Poetry, Law in Taste - Courthope: Pg. 347.

one has been carried farther than the other. Both have form, the one somewhat natural, the other conventionalized. But form - the outer visible form - is here only a vehicle for the indwelling life. There is an inner reality, a life, and unless an artist has this inner conception, this inner eye, to catch the rhythmic life of the subject, he misses the mark. The primitive artist could not catch the inner vision. Hence there was no subjective rhythm, the essential vehicle of life in modern art.

Conclusion

What then is the object of the artist? That he may make rhythm perceptible to the individual, for only by this means can he give life to his creation. This pictorial rhythm may be of different kinds according to the mood of the artist and his conception of the subject. If he can bring our natures into right relation with his rhythm there is harmony, if not, discord and dissatisfaction. Naturally we must feel as he feels and see as he sees and this makes it a little difficult to appreciate Japanese art. There is no difficulty on our part in synchronizing with physical rhythm, ^{but} where our feelings, our natures, our moods, all form a part, the task is much more difficult. This is the task for an artist; to express it is the criterion of an artist.

Digressing for a moment, may we point out that the ability to interpret the subjective rhythm in a masterpiece is the goal of the teacher of art appreciation. In the first place it is necessary that the subjective nature

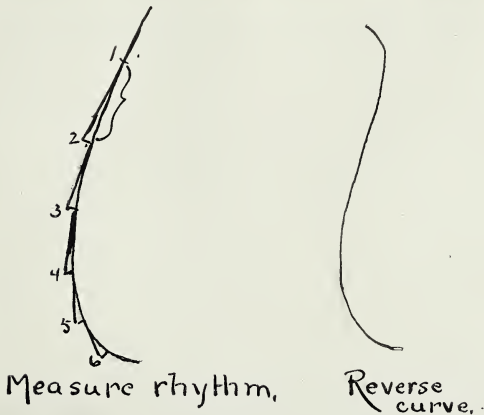
of the pupil shall be awake - which occurs generally from twelve to fifteen years of age - and that the picture shall not be beyond his general interests.

As the life in the masterpiece depends on the creation of the artist and his reflection, and his ability to make this live on canvas, it is necessary that the pupils should understand something of the personality of the artist. This may be determined previously from many angles - his nationality, the time he lived, the trend of thought of his time, his environment, his general attitude toward life, etc. - and his temperament, etc., should be so related that the class may be wholly in sympathy with him. The teacher will endeavor to describe the artist's viewpoint and his appreciation of the subject - why he desired to paint it and why he liked it in the manner painted. Then will follow the method by which he thought out the arrangement of the various parts and his mood as reflected in the colors and the brush strokes, and technique generally, as he struggled to attain. Combining all these elements, the teacher will endeavor to interpret the creation of the artist - the conception, the struggle, the success, the reflection on the result brought out as a living theme. Then will the picture appear to live. This is the goal in teaching art appreciation.

Decorative
rhythm.

Before leaving the subject of space arts, that of decorative art or design is worthy of attention. This is a form of art expression that first developed because its rhythm was simple. While the early Egyptians were

struggling with their pyramids and huge sculpture, their decorative art reached a high standard. This is true of the early decorative art of the Greeks, and the reason is readily manifest. Decorative design has had its source chiefly in the smaller things in nature, as flowers, birds, insects, and occasionally small animals and man. The morning flower, unfolding, shows life and movement, rhythmic and graceful. This has been the inspiration of the decorator. Compare the lotus borders of the Egyptians and the so-called honeysuckle border of the Greeks - both like an unfolding flower. Their lines are graceful by what is called measure rhythm, a feature on which Hogarth laid much emphasis. It may be illustrated as follows:- A tangent drawn at a point, 1, and

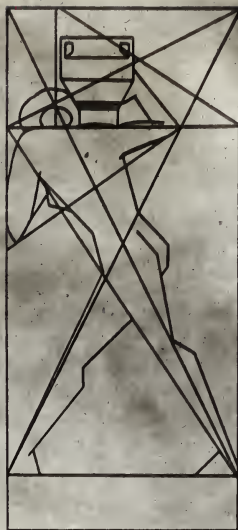


a slight deviation is noticed on reaching 2. At 2 another tangent is drawn which by 3 makes the same deviation as as 2. Other tangents are drawn at 3, 4, and 5. On careful observation it is noticeable that the distance between the sections varies gradually. It is not sudden

and abrupt or uncertain. A reverse curve such as that which marks the outline of a Greek vase may be analyzed in like manner and the rhythmic nature of the line will be apparent.



1



2



3



4

Dynamic Symmetry.



The rhythmic line appears in all the decorative art of the Greeks, that is abstract in type. In design, while there is rhythm of line there is also a rhythm of shapes or areas. A rhythmic unit is one that possesses life and motion without the actual necessity of repetition. Decorative units have been classed as static and dynamic; the one is heavy, the other suggests movement. An Egyptian Pylon and a Greek Temple front are good examples of each from an architectural standpoint. Much interest has been aroused recently by the problem of dynamic symmetry in decorative art. The aim is an endeavor to give life and rhythm through movement and growth. The Greek design was based on harmony of proportions, that is, subtle divisions and relations between the parts and the whole. With this in mind, the Greeks planned every shape, whether temple, vase or design with great care. Attempts are being made to put their principles into practice and carry them as far or even farther than they did. The aim is to give dynamic rhythmic life to decorative art.

In the examples shown there is some indication of the basis of dynamic rhythm in design. In the one will be found the structural lines on which the design is based. The aim is to so divide the area that subtle proportions will be attained. A feeling of rhythm is brought about by the diagonal lines. While rhythm or movement is brought about in this manner, it is perhaps as valuable a method as any so far proposed, yet there is something mechanical about it. The divisions are generally attained by the use of incommensurate numbers, as 1 to root of 3 makes a subtle division

of an area. By breaking up the spaces in this manner and using line rhythm in the outline of the figures an excellent border or frieze may be secured from suitable motifs.

Rhythm is obtained by unit repetition as well as by shape rhythms in the units. This is mechanical and objective and seldom has the life that is attained in fine art. For pupils in the schools it is interesting and of such a nature that by using a graded series of exercises, fairly successful work may be attained by almost the whole class.

CHAPTER VII

POETRY AND RHYTHM

Rhythm
and
poetry.

Language as a means of expression differs from either art or music, though perhaps literature is more closely allied with music than with art, for the reason that art deals largely with one moment of time. Literature is more exact than music since it conveys distinct situations and reflections. Song, music and the dance were closely related in primitive times. The first two assisted in giving a definite time interval to the dance, thus increasing the emotional effect; the words used did not express ideas but simply signified objects or actions.

As ages passed and the intellect slowly developed, language was used more and more as a medium for satisfying man's desire to create. The more primitive folk songs developed into lyrics, and the tales of the marchen-hero became the epics of the heroic age. All these forms were well embellished by mythological fancies - the creations of

the previous age - which gave to poetry life and vigor. The heroic age might properly be termed the poetic age, because of the life and spontaneity that was manifest in the creations of the imagination. The poet not only imaged natural forms, but ascribed life to almost all of nature, which assisted in giving the rhythm a marked emphasis.

As reason became paramount the philosophic and scientific age of the world developed. Reason became a check to the imagination. The modern poet is limited largely to images of outward forms that actually have existence. True, a slight latitude is possible through certain figures of speech which are a legacy from the previous age when they were the natural expressions. Such figures as the simile, the metaphor, and personification of nature are often used in a manner similar to their use in the heroic age, but the difficulty is to use the similes and metaphors correctly.

On the other hand, the modern poet has a wider range of subjects, which may be treated in so many ways as to readily satisfy the moods and feelings of the people. If the illusion is perfect and unity is maintained throughout, the creation (like an organism) has life. Rhythm is attained by this unity and life, aided by a metric form that is best adapted to attain this end.

Nature
personified.

"The Brook" There are many ways in which life or rhythm may be expressed in poetry. One method is by a series of pictures in nature, as in Tennyson's "Brook". This is very similar to Rousseau's "On the Edge of the Forest at Fontainebleau". Both are natural and somewhat objective and express in a fine way

the beauty of the landscape or brook.

"The Brook"

I come from haunts of coot and hern,

I make a sudden sally

And sparkle out among the fern,

To bicker down a valley.

By thirty hills I hurry down,

Or slip between the ridges,

By twenty thorps, a little town,

And half a hundred bridges.

Till last by Philip's farm I flow

To join the brimming river,

For men may come and men may go

But I go on for ever.

Life is added to the poem by personifying the "brook", by which a personal feeling is created. Then too the poet has expressed what others are familiar with in nature and has reflected on the continuance of nature-forms as compared with the life of man. By personifying the brook this comparison is the more easily understood. The rhythm is also brought out in the music of the poem; the music of the words correspond closely with the bicker, the babbling, the chattering of the water. The poem is appreciated by all who are familiar with a brook, for the beautiful pictures so well described in language and the feelings of familiarity with this manifestation of nature. This is one of the simplest kinds of

poetical rhythms and is a natural evolution from personified nature of primitive times to an affection for nature, the product of modern life.

Shelley's
"Skylark"

Compare "The Brook" with "To a Skylark" by Shelley.

"Hail to thee, blithe Spirit.
Bird thou never wert,
That from Heaven, or near it
Pourest thy full heart
In profuse strains of unpremeditated art.

Higher still and higher
From the earth thou springest,
Like a cloud of fire,
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.
In the golden lightning
Of the sunken sun
O'er which clouds are brightening,
Thou dost float and run,
Like an unbounded joy whose race has just begun.

The pale purple even
Melts around thy flight;
Like a star of heaven
In the broad daylight
Thou art unseen, but yet I hear thy shrill delight.

Thou art unseen, but yet I hear thy shrill delight.

The poet immediately translates us from the real skylark to that which is transcendental, a creature of his imagination. The bird we hear is not the skylark with which we are familiar, but a delightful creature of fancy that requires all the wonderful imagery of Shelley to conceive and a clarity of language to express. The bird lives in the world of our imagination. While it is unwise to press analogies too far there is at least some similarity with the landscape by Kakei, - "When my pathway came to an end by the rising waters covered, I sat me down to watch the shapes in the mists that over it hovered." The natural landscape is

lost in the landscape of his reflection, the creation of the artist's imagination. So it is with the poem. It is an abstraction, a thing apart, a synthesis of his feelings as he listens to the song of this bird. The rhythm here is not a natural rhythm, something seen in every day life, but the poet immediately frees himself from objective limitations and uses poetic abstractions, away from any limits of time and space, as far as it is possible to do so. As we realize the beauty of this creature of his imagination, we catch in his rhythm something of the universal spirit rather than the life of some objective form. Thus in these two poems there is an entirely different rhythm. The mechanical rhythm of language is smooth and graceful in each but in the first we remain in harmony with one of nature's beautiful forms; in the other, the spirit is carried away to catch the melody of universal spirit, as portrayed by his imagination.

Gray's "Elegy" is an example of a different kind of rhythm from either of the foregoing. We quote the 1st, 4th, 12th, and 14th stanzas:

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

Beneath those rugged elms, that yew-tree's shade
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands, that the rod of empire might have sway'd,
Or waked to ecstasy the living lyre:

Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness in the desert air.

The selection of words in the first stanza is unique, "tolls", "knell", "parting", "slowly", "plods". The spirit of the reader is soon slowed down that he may reflect, as the poet does, in the three stanzas quoted. We are not in a world of nature nor in a world of the imagination but in one of reflection. We follow the poet readily as he associates something he sees before him, with the source of his meditation, which in turn leads to an association of kindred reflections, coming back now and then to the natural situation. These reflections are simple and obvious and he condenses much thought in each observation. The truth, he presents, is acknowledged by every one, and he has expressed it so much more simply and directly than we could hope to do.

As stated above he at once brings the reader in harmony with the rhythm of the poem. The slow stately nature of the rhythm is manifest. This is the natural movement for reflection. Imagination or visualizing requires a rapid rhythm, as images appear quickly, but reflection is a slower process and this the poet has so well carried out.

A selection from "The Merchant of Venice" by Shakespeare illustrates a still higher form of rhythm.

"The quality of mercy is not strained
It droppeth as the gentle rain from heaven
Upon the earth beneath, it is twice blest;
It blesses him that gives and him that takes.
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway,
It is enthroned in the hearts of kings;
It is an attribute to God himself."

The setting of this selection is so well known that no reference will be made. The emotion of the poet is aroused by an endeavor on his part to adequately express in the language of feeling the abstract idea of mercy. He has used terms we are familiar with, but he has organized these so that we realize that he has presented some absolutely new conception. As in Shelley's Skylark, the poet has arisen above the confines of time or place or circumstances, but here he attempts to arouse our feelings with an abstract concept of mercy. He has caught the spirit of "mercy" and, as we follow his language that expresses so clearly its transcendent qualities, we too catch the spirit. The rhythm is of a different nature from that of the previous examples. We are face to face with some unseen reality, something we cannot readily image, the universal spirit of the race, which unfolds to the sensitive soul of the poet a new synthesis on the quality of mercy. We grasp the meaning, our natures awake but we are soon conscious that this selection is something out of the ordinary, something we never thought of before; we never experienced anything just of this nature. In this literary expression there is life, our thoughts and visions rise higher and higher until it carries us to the climax in the last line of the selection.

There are many different kinds of poetry but the examples that have been quoted are four outstanding types. But the fact remains that in each the rhythm is the life-giving quality. The poets have stripped their thought or

imagination of all superfluities. They see essential verities and if the rhythms of their poetry catch our natures we understand something of the feelings that were theirs as they expressed themselves by poetry. Only in this way do we enter into full appreciation of a work of art.

The
rhythm
of Pope.

Poetry often expresses the synthesis of the thought of the age. Much of the poetry of Pope may be so characterized. Like much of Browning's, there is, in this kind of poetry a strong philosophic cast. This is obvious in the selection here quoted:

"Honor and shame from no condition rise
Act well your part, there all the honor lies
Fortune in man, has some small defference made,
One flaunts in rags, one flutters in brocade;
The cobbler aproned, and the parson gowned,
The frier hooded, and the monarch crowned.
'What differ more', you say, 'than crown and cowl'
I'll tell you friend, a wise man and a fool.
You'll find, if once the monarch acts the monk,
Or, Cobbler like, the person will be drunk,
Worth makes the man, and want of it the fellow;
The rest is all but leather and prunella."

To catch the rhythm it is necessary to understand the nature of the age in which it is written; otherwise it will seem mechanical. Pope tries to combine the spirit of the middle ages with the philosophic ideas peculiar to the Renaissance and like other poets of his time attempts to give his poetry a classic finish in expression. Like the spirit of the Renaissance his concept of nature was "man"; animate nature received little or no attention unless, as occasionally in art, as a background. The study of the classics had led to a more fully developed English language as a means of expression, and Pope uses

this with clear logic to expose the indolence and follies of his day. Hence it is evident that a full appreciation of this poetry requires a different attitude than that of any previous quotation. There is not the same natural view of nature as in the Brook, which is intimate, or of a range of imagination as in the Skylark, or the reflection that characterizes the Elegy. The poetry is a kind of exposition in poetic form and for that reason it appeals more to the intellect than to the imagination. The rhythm therefore does not appear so prominently, nor does the reader catch the spirit of Pope so readily. From the standpoint of rhythm it is not as high a type as any of the others. There is meter to the lines, but it is his clarity of thought and expression that pleases us and in this respect it does not greatly differ from classic prose. The flow of language, the smoothness and lucidity of expression, everything of an intellectual character is of the best, but our own vitality is not stimulated; there is no glow of creative energy in the poet's soul; the rhythm is well nigh dead.

Lyric
poetry

It would be a large task to examine all the various kinds of English poetry and classify these according to the nature of the rhythms. For purposes of appreciation some writers have classified poetry as Lyrical, Narrative and Dramatic.

Palgrave in his introduction to his Golden

Treasury says "Lyrical has been held essentially to imply that each poem shall turn on some thought, feeling, or situation." Success depends on the rhythmic synthesis that pulsates in the being of the writer. As a rule the rhythm will be of a light type, for lyric poetry does not generally deal with the deeper qualities of our natures, although there are some exceptions. Lyric poetry is better adapted to express individual ideas of the poet. In it is to be found the poet's emotions, feelings and experiences in regard to some object or objects in nature, direct or indirect. Byron revolts against creeds, customs and institutions of society and Tennyson gives us reflective analysis of the feelings and passions of the mind. The appreciation of poetry of this type consists in entering into the feelings of the writer, catching the rhythm of the poem and harmonizing our natures thereto, provided our intellectual nature is satisfied with the form and the thought content in the poem. Another division of poetry might be called the social type as contrasted with the individual type. In this the poet sees and feels certain situations in society which arouses his emotions. He sees some struggle in the race, some conflict of right against wrong, some sacrifice for a cause, some great adventure by a people or an individual, or other inward.

Preface: 2nd Paragraph.

spiritualization of social life. The poem may centre around an individual or a group but there is always the reaction of the individual or the group to society. The writer sees and feels the struggle that is taking place, by sympathy he enters into the struggle and he endeavors to express his feelings in language. If he can give this life, spontaneity, through rhythm, so much does he contribute towards the appreciation.

Epic
poetry

The name "Epic" has been given to poetry that expresses a conflict in social forces. This struggle may be keen and of more or less national significance, as an effort on the part of society to advance to a higher civilization. Occasionally the struggle is between individuals in society who differ in ideals and such poetry is sometimes called pastoral or romance. The early great Epics were conflicts between one civilization and another; at later times the traditions of chivalry or the development of Christian ideals were the motives. Homer's Epics are unequalled in the representation of human action and character of the Greeks in their struggle for higher ideals. Virgil expresses the stateliness and essential qualities of human society of his time. Dante's Divine Comedy gives a perfect reflection of the deeper thoughts and reflections of mediaeval society peculiar to his age, while Milton, in the glowing spirit of the Renaissance, gives a sublime contemplation of the moral history of the race between the fall of man and the redemption by the Son of God. He reflects the conception of religion,

philosophy and learning of his generation.

The life of such poetry depends not so much on its faithful record of the conflict, its climax, or various episodes, but rather on the underlying truth - the great conflict of ideals - not of any particular life but rather in the social spirit of man. If the poet caught this spirit and interpreted it in a beautiful language so did he give expression to a more powerful Epic; if the conflict was on a lower plane, the name "romance" or "narrative poetry" would be a more suitable designation.

The rhythm of Epic poetry lies in the ability to give life to the struggle. In pre-modern times the life of such hero stories centred in the conflict with objective nature, but, in modern, the conflict lies between the inner natures of the social groups. Naturally there is a survival in our natures of this pre-modern rhythm, which has a part in our appreciation, but if we catch the spirit that animates the struggle, that rhythm of life, then do we enter into the appreciation of the conflict.

As stated above it is necessary, in advance, to know the circumstances, the spirit of the times, and to be satisfied with the form and general expression of the language. When once this is attained we may then be in a position to appreciate the conflict in the life-giving principle of rhythm. If the epic, not only has opposing forces in nature, but above and beyond we catch something

of the universal struggle of mankind after higher ideals, if we lose sight of the individuals in the struggle and see the type, the essence of the conflict in the universal spirit of the race, then the epic arouses a deeper rhythm. If we harmonize with the spirit of the writer we feel something of the throb of universal emotion through the pulsating movements of this universal rhythm. This is the synchronizing force in a great work of art. One great difficulty in poetry of this type, peculiar to its very nature, is to sustain the emotion of the reader. As a rule the story ebbs and flows, as the waves of the sea, from climax to climax. This at first thought might be a defect but in reality it proves an advantage in appreciation. Sustained emotion is impossible. If the poet can so arrange these periods from climax to climax, culminating in the last and greatest, the work will have a rhythmic cadence which will carry the reader and sustain the interest to the end.

Dramatic poetry

The drama has been considered the highest type of poetry. The difference between Epic and Dramatic poetry is that the former presents life socially while the latter presents it more individually, with the social world of the time more or less in the background. The source of the drama is generally some story from the accepted legend or history of the race, or some episode where something happened when there was a collision of the wills of two or more persons. It represents a chain of events, leading on to a climax. These events are so clearly linked together, and all unrelated matter so cast aside that the reader or spectator may easily follow the issue. The end

is such that it seems inevitable, as if some power, as fate, slowly enmeshes and drags down the villain or leader.

Aristotle aptly defines Tragedy as "an imitation of an action that is serious, complete and of certain magnitude, in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not narrative; through pity and fear affecting the proper purgation of these emotions." It is interesting to note the effect of tragedy as indicated by Aristotle. The primitive emotions of fear and pity are to be purged from the individual. The excitement of the play is such that all these fears are gradually thrown off; the tumult in the mind at the first slowly subsides. The primitive emotions have been changed into higher forms as they harmonize with the universal spirit.

The interesting part of this definition is the clearness with which Aristotle caught the concept of the Greek drama, which apparently at that time had an ethical purpose. Pity and fear have in them much that is coarse and brutal. As these were purged away the hearer caught something of the reverence for the greatness in humanity. Consequently every drama was of the nature of an education in that it purged the feelings that were unethical.

Now the soul of any drama, especially of the nature of tragedy, lies in the concept of the poet. If he imagines the reality of the dramatic situation, sees clearly the inevitable collision of natures and breathes life into

the objects which he creates, just in so far will his characters live. Rhythm is the synchronizing of all these living forces. Thought is very necessary here, perhaps more than in any other form of literary art, that there may be clearness in relationship of the chain of events and a careful plan leading clearly from one action to another, to the climax. Dramatic poetry in this regard approaches philosophy. However, on examining the plays of Shakespeare, we observe that he finds the likeness he desires in some well known story or history or legend into which he breathes the vitality of his own experience. And such is this vitality that he conceives of a great number of characters and infuses into them dramatic life and places them in hundreds of imaginary situations that arouse the emotions in the complexity of opposing impulses. These conflicts are more than the conflicts of life. The situations which he organized were not only natural, in the sense of being quite probable, but he caught the universal spirit that operates in and through the race. This gives life to his art and makes his characters belong to every age.

Summary

The two great factors in poetry are life and law. To the latter may be ascribed those matters of the intellect that guide the poet in correct expression, in suitable meter, that harmonizes with his concepts. The poet would examine and select from nature that which harmonizes with his ideal, so that the readers' judgment is satisfied with the situation presented to the mind. True these situations may be ideal,

or allegorical, or philosophical, but they must be understandable. There must be clearness of thought and unity, and general excellence throughout.

On the other hand, there must be life in poetry. From this real aesthetic pleasure is derived. If the poet has been successful in matters of form and also has made his message live, then we can to that extent appreciate a work of art. Rhythm is this synchronizing factor of the life of a poem with that within us. It is difficult to define fully; it must be felt rather than observed; it is spiritual, ideal, incapable of analysis.

CHAPTER VIII

RHYTHM AND MUSIC

The
place of
early
music.

Music, of all the arts, has the largest emotional content. For ages music was the secondary factor in expressing the feelings. In primitive times it was the accompaniment of the dance, and of Epic and Lyric songs of the Greeks. From earliest times it was used in religious ceremonies, as well as in all dramatic performances. During the past three or four centuries a great advance has been made in pure music, so that today there is as wide a range in music as in art or literature. From the lighter types as in dance music, to the deeper aesthetic nature of the symphony there is a wide range. Perhaps no other art makes such a wide appeal, and the advance in methods of communicating music has wonderfully assisted in appreciation. If the printing press gave an impetus to literature and gave it ascendancy over art or

music, the phonograph and the radio and other modern ways of communicating good music will perhaps place music in the leading position in satisfying our emotional nature. Until some means has been found to reproduce paintings, exactly, it is doubtful if this art will play the part it did four or five centuries ago, when, especially in Italy, it was the foremost of the arts.

Formalists
and express-
sionalists.

In regard to the content of literature, music and art, there are two opposing schools. These may be called the formalists and the expressionalists. In art the doctrine of the former is "art for art's sake" - the arranging of colors and forms so that a fine composition will be made regardless of the subject. The other school, sometimes called "art for life's sake", thinks of art as the expression of the artist. In music the formalists look upon the essence of music as the formal play of musical notes in the most intricate and pleasing pattern, artistically and sensuously pleasing. The expressionalists, on the other hand, regard music as that # which arouses the feelings. Music, "The dynamic of the emotions" indicates the place it fills with the majority of people. In this day of intellectual work, that which soothes our natures, restores our flagging spirits, satisfies our inner nature, is music, and, in this art, rhythm is manifest more than in either painting or poetry. In pictorial art, rhythm is most difficult to locate or definitely indicate. The artist chooses, selects, arranges, so that the picture may please, that his feelings may harmonize with ours, but it is

difficult to manifest it readily. In literature, by a wider choice of symbols, of language, the rhythm of the artist may be more manifest, while in music, rhythm is truly the life-giving factor. Like radio-active energy, it pulsates through our natures with such commanding power that few but feel its influence. Such is its effect that it can change our feelings, our innermost natures, more than any other art. Music can enliven and it can subdue; it can stimulate and it can soothe; it expresses joy and sadness, and so quickly can the transition be made that we marvel at the wonderful power that is latent in music.

Rhythm
and
neural
activity

Physiologically, rhythm is an attribute of neural activity. Primitive man probably found in rhythm of movement a unifying factor to co-ordinate activities, whether work or play. Many of the movements of the body are rhythmical. Hence when music with pronounced rhythm is heard, the incentive of the recurring beats, of slightly quicker than the neural rhythm in our systems, tend to arouse in us a neural and muscular response that can only be restrained by a direct act of the will or inhibited by a higher taste, the product of education. Primitive rhythm was the strong characteristic of primitive music which was of the nature of a monotone, but by changing the time element the effect of the rhythm may be such as to change the otherwise peaceful natures, to the most warlike and ferocious. Not only does rhythm accelerate motion but it reacts on the whole nervous system, arousing the emotions to the highest pitch. These

manifestations have been observed by so many investigators of the reaction of primitive people and of children, to music with pronounced rhythm that the results may be taken as conclusive.

What is the nature of this neural response? As previously stated there is probably a strong conflict of instincts or impulses on primitive rhythm. In the war dance or war music, which was probably also accompanied by the repetition of some simple melodic phrase and by short sentences or vocal exclamations, the impulse to fight, to avenge some wrong, overcomes the impulse for a quiet or regular life. In this imaginary conflict the emotional nature is aroused, as it were, to a white heat, largely by the quickened rhythm and the peculiar tonal qualities of the music. The aim of musical education today is to take this, the most powerful factor in our natures, to repress here, to refine there, so that while the life of rhythm is not repressed it is redirected into higher channels. As the aim of education in general is to bring out in the individual the largest measure of self-realization - not by repressing the nature in him, but rather by enlarging its scope through redirecting the conscious activity - so in music, the aim is to redirect this primitive rhythm and emotion in our natures that it may be responsive to the highest and develop our emotional nature so that it may preserve the balance with that which may be termed our intellectual equipment. Not that these are separate factors in our natures, (they are not.) but rather co-ordinate with each other, so that the

SONATA

173

quasi una Fantasia .

Op. 27. N^o 2.

Dedicated to the Countess Julie Guicciardi .

Adagio sostenuto .

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini .

onata N^o 11.

sempre pp e senza sordini

pp

fig 1.

finest type of life shall be that in which these two sides of our natures may be fairly balanced.

Sound
rhythm.

What is the element or nature of sound rhythm? Let a sound be continuous and it very soon produces in us a strong dislike. No matter how a whistle may be tuned, if it gives out one steady note, it soon becomes annoying. There must be a break or interval in the sound, and this relation of silence to that of sound must preserve some balance that is satisfying. When our being is in harmony with that of nature, it simply means that there is due proportion between movement and silence. This connects the individual with nature. When further the dynamics which constitute our individuality are so synchronized with the elements in the finest music, in its mystical and impressional nature, these connect the individual with the universe. To this end, when the composer of music realizes the possibility of the infinite number and variety of time durations with its consequent result on the emotions, then music will be extended into all fields. These have been investigated in some directions by such a galaxy of musicians as Beethoven, Liszt, Bach, &c, but few have investigated directly the relation of the duration of sound-beats and the right proportion of silence which in the end may be the leading factor of the two.

Man has developed more in his intellectual powers than in his primitive emotions. At the same time the co-ordination between these two parts of our nature has gone on to the

Handwritten musical score for piano, consisting of eight systems of staves. Each system typically contains a treble staff and a bass staff, with some systems having a grand staff (treble and bass clef on a single staff). The music is written in a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo). The score is written on aged, slightly yellowed paper.

fig 2

modification of both. Our sympathies are finer on the one hand and our intellectual concepts are more refined, on the other. True it might seem contrary to fact to cite the awful conflict of the world's war as we realized the power of the intellect to devise new ways of destruction, yet behind all this was a kindlier feeling for a prisoner than was ever shown previously. So in the arts of peace, there has been a modification of each, though it would seem that since the Renaissance, which was an intellectual awakening, through experimental methods directed to the objective world, that more advance was made in literature, music and fine art than ever before, unless with one exception possibly, that of the Greek in literature and art. The powers of the intellect have been directed to investigating many problems in the realms of the creative imagination and in no other has there been a higher advance than in the realm of higher music. There are many problems that require much more investigation. Not that it may greatly assist the creative ability but rather point out new avenues for the composer. Music has perhaps more science than either literature or fine art, because of its elusive character. The science of musical sounds or comprehensive laws of harmony and form, of the intricate complexity of each measure, all give scope for science. The tendency of more advanced music is away from the more primitive types of rhythm.

The simple folk song is the original of modern music. Lyric poetry and music advanced together until a method was devised to record language, when they became

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves, with the first four staves in treble and bass clef, and the remaining six staves in piano (grand) clef. The music is in 3/4 time and features various musical notations including notes, rests, and dynamic markings. Handwritten annotations in blue ink include "R" for repeat, "C" for crescendo, and "A" for accents. The piece concludes with a "TRIO" section and a "da capo" instruction.

Allegretto
R
C
A
A
B
D₁
D₂
D₁
D₂
TRIO.
da capo.

fig 3

somewhat dissociated. Both expressed feelings - the personal feelings of the author towards nature or the inner feelings due to reflection often allied with religion. The folk song was made up of a simple melody that was appreciated by those who heard it, though it may have been modified considerably before it became a permanent contribution. As language became more complex, new ways were found of expressing feelings, on the one hand, and thought on the other, both however interwoven, the one leading to all forms of poetic expression, the other to the more analytical prose. So music also grew or expanded, perhaps following more closely the analogy of poetry.

Lyric poetry presents a succession of images or situations which arouse our feelings. There is the unexpected, the theme, as in Wordsworth's "The Daffodils":-

"I wander'd lonely as a cloud
That floats on high o'er vales and hills
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never ending line
Along the margin of the bay;
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

The unexpected is brought about by the picture of his lonely wandering, as a "cloud", and then suddenly confronted with a "host of golden daffodils". This theme develops through reflection on the vision of the innumerable stars in the

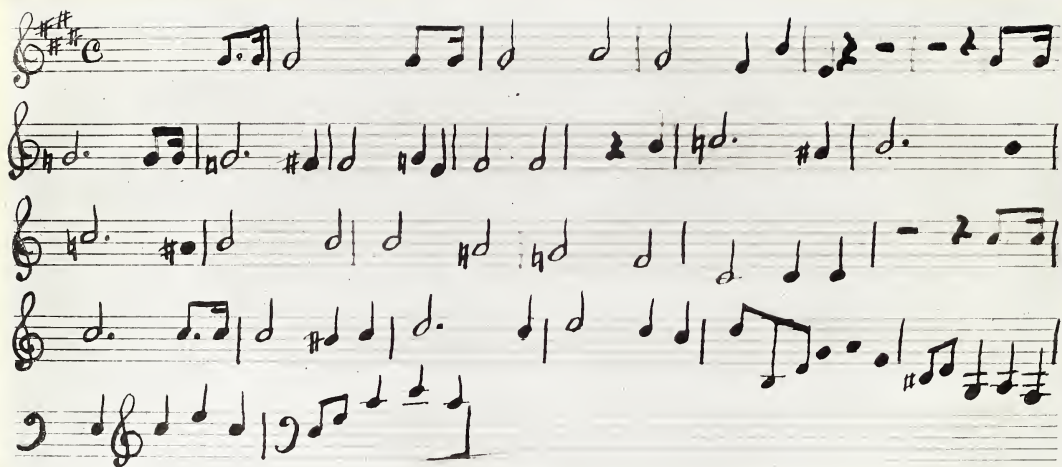


Fig 4.

milky way, then flashes back to earth to the ten thousand daffodils. Without attempting to continue this picture it may be pointed out that emotions are aroused by the meeting of the unexpected; the poet presents to us one situation after another that does not present any logical relation such as prose would require, but situations that have some imaginary likeness and yet are different. This play of the imagination arouses our emotions and produces the feeling, peculiar to appreciation of such poetry. To every situation the analogy between the feelings thus aroused and our pulsating life is brought out more clearly through implicit motor reaction.

The analogy between music and lyric poetry such as illustrated above is very close. In music there is a theme or melody. This is often expressed in a simple musical phrase, as shown in R, illustration 3, of the second movement of Beethoven's Sonata No. 27, which consists of four measures. This theme is an interesting melody and becomes the subject of the whole movement, in a manner like the situation or view is the subject of the lyric, in the above illustration from poetry. In the music the phrase is repeated, measures 1 - 9, in illustration 3. This subject is repeated in C and C, eight measures in all, but whereas in the subject the accent comes in the first note in the measure, it now comes on the second count. This reversal of the natural accent is called syncopation. Now follows a slight episode of eight measures, in which are changes to a minor key. Then follows in measures 26 to 37 the repeat of the

first subject but in a different arrangement of notes.

In this short selection what are some of the means to heighten its emotional quality, and therefore give it more life and vigor? First, the repeat of the first phrase in higher notes, which tends to heighten the emotional quality. Second, by syncopation, or removal of the accent, which gives an unexpected thrill, something that was not expected. Third, the occasional use of a forced note, Sf, which by unexpected accent changes the movement in the selection. Fourth, by a different ending of a phrase as in D1 and D2 in the Trio part. There is a recognition of the repeat of the phrase and our feelings have become attuned, when suddenly the ending is lowered instead of raised to the higher note as in the preceding phrase. Fifth, by the use of Dissonance or changing the regular major note to the corresponding minoris given a momentary feeling of depression as in A. A.

In illustrations 1 and 2, the first movement of the Sonata, there is a melody running through the main subject and its development. This theme is illustrated in Fig. 4, which when played reveals no particular melody that would be of ordinary interest, but it is so composed that it presents here and there the unexpected, by the use of minor notes, by repeat in higher tone, by different phrasal ending, and other means. This melody is accented in playing, but the other notes so clothe the theme that it seems to appear outstanding only here and there.

Music presents a theme or melodic path which, like that of an epic poem, it is necessary to follow through all vicissitudes. This path may be very simple like a narrative; the melody by association is often endeared to us, as for example that of "Annie Laurie". In a Sonata there is a vastly different kind of music and it reminds one of an exciting Epic poem. To illustrate the means the composer uses to heighten the emotional effect, we might use the analogy of following a winding path through a forest. From this path there branches off short by-paths, showing different views and unexpected situations. The main theme may be compared with the main path; this is followed a short distance, when suddenly we stop and branch off and seemingly go in a parallel direction to the first path. Incidental difficulties occur in the path, now a slight elevation, now a depression; generally these are sudden and unexpected. Now appears a dark spot of a minor phrase, now an open space of the major. Dissonances as by-paths, for a moment, seem to lure us away from the main theme. This analogy to a path is sufficient to illustrate the great adventure of a sonata. The composer chooses a definite melodic path, which seems quite simple and delightful. By the use of related keys, by dissonance, by syncopation, by changing the ending, he endeavors to heighten the emotional nature of the sonata. Sometimes, as in Part 2, the unexpected changes follow quickly and in an unexpected

manner so that the emotional effect is intensified. In Part 1 there are not so many changes and the hearer is carried along by the delicacy and beauty of the surroundings (in this particular part, like the play of moonbeams on rippling water). Good composers know how far to go in either direction, when to calm our emotional natures and when to arouse them.

Rhythm in music has been defined as repetition of accent, following a definite interval, but this is only a mechanical manifestation. True rhythm is the life factor in music. It is produced by all the means mentioned above, but just the right amount, to arouse our inner nature, so that we can respond, if such is possible, according to our mood at the time. Evidently to appreciate a Sonata, some training in appreciation is necessary. While it is possible by a study in melody, harmony and form - the intellectual factors - but with a fine sense of rhythm - an emotional factor - that music may be thoroughly appreciated.

Again digressing for a moment, we desire to indicate how the appreciation of musical rhythms by a training in ear and bodily exercises may be accomplished. The aim is to harmonize the mental and bodily processes, to interpret the rhythms in music. These exercises should be of such a character that the whole body comes under the control of the mind and works with it, in musical interpretation. At first, like learning to talk, there will

be certain muscular resistances to conquer. When the whole muscular mechanism is under control, the pupil, by an imagination correspondingly developed, will be able to interpret and appreciate the rhythms in music.

While some may call folk-dancing a means toward this end, the partial idea of folk dancing is muscular movement to music, not muscular movement interpreting music. The one is a training of the muscular system to execute certain movements easily and gracefully, the other is an interpretation of the rhythms of music, so that the whole being, mental and physical, all in one, unites in expressing the psychic forces. Naturally, there should be a series of exercises, of a preliminary nature, as marching, moving the arms, or the trunk to interpret simple rhythms, and changing these movements from one to the other until the body will possess a certain number of natural rhythms, peculiar to the pupil's nature and temperament. This only suggests a beginning of a long series of exercises, analogous to learning to read, until the whole muscular system, in perfect harmony with the mental, can interpret the finest symphony.

CHAPTER IX

EMOTION AND RHYTHM

Of the three - literature, music and art, music more directly arouses the emotions. Now, emotions are largely hereditary modes of response in the organism. If nature had provided us with an adequate mechanism, sufficient to meet

successfully any situation, life would be an emotional calm. The intellect and the muscular system would make up a perfect machine which would move with slow monotonous regularity. The rhythm in our nature would likewise be steady and uniform. All that makes for change in our response, that gives us a personality, that makes the prediction of our acts more uncertain, would be lost. That which arouses us to almost superhuman effort, that makes for great achievement that could not be dreamed of at the ordinary working level, would never take place. Hence that which stimulates our activity to the right amount, that makes us feel for others, gives us personality, temperament, individuality, and to a certain extent makes us more livable, must be traced back to emotional factors, not necessarily primitive, but trained and developed.

These sympathetic factors are largely rhythmic, because they are living and pulsate life through the veins of our nature. They express the life, the fire, that fills the otherwise inert form, with the pathos, the sadness, or the joy, the hopes, the yearnings, the strivings of the soul. These are not something we think through, but something which must be felt to be appreciated. The aim of appreciation is that the reader not only may understand the creation but feel the emotions that warmed the heart of the creator of the art who was thus moved to express them in artistic forms. These emotions are not based on external forms; they are not pleasures but become a

permanent condition in our being, an integral part or element in our organism.

How can the emotions be best expressed in literature, music and art? That is, how can the emotions of the author be best conveyed to the listener, or the reader? It is not the intention to discuss the relative value of the intellectual and emotional factors in understanding and appreciating art. These can never be separated; they are co-ordinate, but both are of great value. On the one hand, there is a desire to make the thought clear and on the other, to appreciate the feelings and thus to enter sympathetically into the heart of the author. By the latter we understand the impulses that prompted him to thus express himself and by the former to understand what is so expressed. As we enter into the thoughts of the writer and catch the feelings and rhythmically harmonize them with ourselves, so far as possible to appreciate his creation. Some may prefer Wordsworth to Tennyson simply because they can catch the spirit of the one better than the other. The rhythms of their natures more nearly synchronize with that of the one than the other. If our natures are almost wholly intellectual it is doubtful if we can appreciate either of them, in the true sense of the word.

The purpose of a work of literary art is not to instruct but to give scope to the emotions in the realm of the ideal and the beautiful. Hence the intellectual elements exist, that the mind may the more readily understand the

author, and with the understanding clear appreciation may then be brought about through the feelings. The contrary is true in certain kinds of prose. There, the argument, the clarity of thought, is more essential and only the emotional elements are used to accentuate, to emphasize and react on our feelings as a reinforcement to the argument. In poetry, the feeling may be brought out by inflections of the voice, accenting here and depressing there. These are but muscular manifestations of rhythm by the vocal organs. The rhythms of speech are only a part of our natures but they are a very important part. If we can develop not only the voice muscles but the whole bodily organism to respond rhythmically to the poem, then is full appreciation possible. Now this development can only be attained by proper education, much in the same manner as the muscles of the organs of speech are controlled to express all the varieties of feeling and emotion. It is a long uphill road, for through the ages there has been a desire to repress all bodily movement, to debase the body, as it were, and rely almost wholly on the inflection of the voice. The consequence is that people have largely lost the power to appreciate fully. When a discussion takes place of the beauty of a literary work or of a fine selection of music, or a work of fine art, it is almost wholly based on the intellectual character of the creation. Few catch the emotional content in such a way that it

displaces the intellectual factors. The conscious rhythm of life is well nigh dead.

In music and fine art the above is equally true. If a selection of music is played with metronomic accuracy of time, or with exact fingering, etc., it may be smooth and finished but it may never arouse any rhythmic response. Naturally, the composer of the music makes provision for the emotional factors, now accelerating, now retarding the time, now loud, now soft, but the mechanical observation of these restrictions will never arouse the emotions in the listener as they should be. The player must rhythmically enter into the emotional spirit of the creator, catch the deeper feelings, that he endeavored to express in a mechanical way, and render them with feeling. He may not be using the vocal muscles as in a literary expression, but he must likewise use the whole muscular system. Not that the muscular movement may be markedly evident, but sufficient that his whole being pulsates with the rhythm of the composition. Then music will be spontaneous, glow with life giving stimulus, and produce a like response in the hearers to that in the artist. Today the only muscular response, in most listeners, is one of time. There is a desire when a selection of marked time is played to keep step, as it were, with it - a primitive habit. This is in no way what is meant by muscular synchronization of the emotions. It is vastly finer, more subtle and more refining, and conveys the nuances of emotions more in harmony with those of the composer.

All works of art will remain more or less passive unless vitalized by rhythm. It is one connecting link between the artist and the hearer. By it a connection is established that makes the two harmonize and synthetically understand each other. The more we feel the rhythm of a work of art, the more is our nature stimulated, the more intense our feeling, and the whole work, as it were, becomes a living factor in us. It is through rhythm that we experience something of the glow of the artist's soul in the creative form. We can share with him the joy of creation.

CHAPTER X

THE INTELLECT AND RHYTHM.

It may be generally assumed that the intellectual and emotional qualities of the mind during its process of evolution developed together. Intellectual development of the race may be measured, to some extent, by its expression in scientific advancement and in the growth and development of the arts. In like manner the development of rhythm, from the crude forms to the more complex innerstructure, has kept pace with the intellect. In some individuals the intellectual factors are more in evidence than the emotional, and in others the reverse may be observed. But in either the rhythm may be refined, the one in that it is smooth, unruffled, steady, while in the other it is likely to be more manifest in intensity. The mind has gradually turned from the more primitive emotions to the employment of elements that come

only by experience, through the analysis of situations and by making finer discriminations, that are intellectual in character. The stimuli that provokes primitive emotion and response have been broken up, analyzed, and the inner meaning has been determined to a considerable extent.

In tracing this development during the stages of human progress in all probability the undeveloped mind centred its attention upon the stimuli having the strongest instinctive basis. In language the nouns and verbs were probably the earliest forms. In music those rhythmic elements with strong accents and regular time would appeal. In art definite hues and bright colors would provoke the needed response. In all these the finer qualitative distinctions in language, music, or art are lost in the larger emotional factors of primitive rhythm.

Intellectual development was carried along as the primitive emotional factors were modified, and the instinctive tendencies to action were brought under control. The intellect at first was largely passive, but by degrees became more active and discriminatively analytic, as carious experiences provoked reflection. Mental enquiry was by no means confined to purely intellectual pursuits - perhaps designated today as "Scientific enquiry" - but extended to all phases of the mind's activities. In contrast to the scientific the two chief fields would be the religious and the artistic. Without attempting to trace the philosophy of these through the ages, doubtless there was a gradual increase of the thought content and a reduction of

primitive rhythm to intellectual analysis. This process was not altogether a conscious one. There may have been no real problem to work out but it was rather an unconscious keeping with the natural intellectual development. This did not rob rhythm of its rightful place as the life-giving factor in art; rather, it was exalted and refined.

Reference has already been made to the method by which this development has been achieved in each of these manifestations of art. In fine art there has been a selection and organization of the elements and an arrangement of lines, tones, and colors that give it significance. This has been carried to such an extent that some assert that these elements are the chief formative factors in rhythm but it is doubtful that such a contention can be maintained. A selection and technique of color may elicit admiration. Sometimes a selection of unusual elements, treated in a highly artistic manner to indicate an unusual professional skill, may be admired. But these are not elements in rhythm. The true artist has a different end in view, that of expressing his feelings towards nature and conveying them to us, so that we may understand the beauty that he saw, rather than that he may exhibit a fine style, and an exceptional ability in technique. Such art has no soul. There is nothing that is living in it. These qualities are difficult to analyze and define, but are all contained in what might be called the intellectual factors as opposed to the emotional factors. Only when the artist feels the significance of the subject and can organize it, with

all the skill of his intellectual nature, although never losing sight of the elements which evoked the emotional response, can there be a true work of art. If he has the genius to see the universal heart of mankind, the feelings of the race, and can express them in the rhythm that makes the creation live and be appreciated by all; if he has the intellectual qualities to so organize these elements, then there are possibilities of a masterpiece.

The same elements are present in poetry or literature, which may be considered as the most intellectual of the arts. Meter is an intellectual device in poetry, that satisfies our judgment for the moment that it is poetry. It was originally adapted, probably, when man memorized and transmitted poetry orally, and later was largely perfected by the Greeks who saw the beauty of style and form, in meter. But besides meter there has been formulated all the laws of style and expression that are fundamental in writing, such as unity in the sentence or stanza or paragraph, grammatical arrangement of words and the rhetorical composition of the selection. But without attempting to explain the various intellectual factors in poetry, suffice to call attention to this one factor that differentiates poetry from prose. The outstanding fact in poetry is its emotional unity, that of prose is its intellectual unity. The purpose of the latter is to convince the reader by the clearness and logic of the argument that the position is sound; that of the former is to unify the emotions of the reader, and all

figures of speech, all illusions, the images - the whole composition is an emotional unit, especially in lyric poetry - that we may catch the rhythm and feel the significance of the poem.

Now these intellectual factors by which the rhythm of the poem may be appreciated are very necessary. The content must have originality and significance and it must be expressed in a style that has unity, strength and grace or harmony. The thought should be clearly expressed without excess of verbiage and figure. Each word and sentence should be significant and marshalled in an orderly manner. The writer must be master of the subject, be able to see the goal and know the clearest, most direct method to attain it; and with this mastery, there must be that abundance of ideas, that richness of thought which prevents over elaboration of style and ornamentation. With good taste the writer will express himself in a pleasing manner, sensitive to fine shades of feeling and elements of beauty. Of all these factors, significant truth or content is of greatest importance; this alone evidences the work of genius.

This last gives the important truth of poetry. There must be significant truth, fresh and spontaneous - the vision of the artist. With intellectual powers he will then be able to express this vision, this strong impulse, this passion, in a language that will cause these ideas to pulsate our natures. That is, the rhythm of his language will

connect the soul of the lyric with our nervous systems so that we may feel the significance of the thought, the fine shades of feeling, the grace and elegance of the expression. Above and beyond this too will be caught the finer rhythms that pulsate through the human race.

CHAPTER XI

RHYTHM AND APPRECIATION

The Renaissance of Rhythm

Since the days of the schoolmen, one aim in education has been to develop the reasoning powers. Much has been written about deductive and inductive reasoning and it may be readily admitted that one of the aims of education is to develop clear and orderly thinkers. But should one regard this discipline as largely the goal of attainment in education? Doubtless, clear thinking was the goal in the days of the schoolman, when the sum-total of knowledge was prescribed and it was dangerous to wander far afield. Today, however, thinking, as a process, has all fields of investigation at its disposal. But thinking in an analytical way only touches one side of the problem. We may analyze the creations of another, but what about creating ideas? While the reasoning ability is being developed, the imagination is slowly losing ground from lack of exercise. We can analyze the literature of others but are sadly lacking in imagination when an attempt is made to create new compositions. Music is even worse by comparison. Many learn to play the compositions of some of

the ablest masters, but how few have any imagination to create music. This is but natural since nearly all education is a training in analytical thinking. When a number of themes is given to the average high school pupils, one or two of which may require some original work, how few select these in comparison with those who select subjects which are based on some piece of literature, where the only difficulty is to analyze the chapter and rewrite in their own language.

The same difficulty is to be found in fine art. Years are spent in perfecting drawing but how few have any ideas to express. Hence much of the art is a direct copy from nature with slight analysis and selection. To give the average artist a theme on which to plan a picture that would have real artistic merit, that would suggest new ideas in expression, what trouble would arise! They have never worked in that manner before. Since the Gothic forms in architecture, how few really new creations in buildings have been made, apart from the brick and steel structure. Men have analyzed the structures of the past, made new arrangements, and changes here and there, but nothing radically new in architecture of artistic worth has been created. We can analyze and synthesize but if the imagination is dormant, we cannot create.

Here and there are exceptions but in general the truth holds. What then is the source of this difficulty and how may a remedy be brought about? In the first place, art, literature and music must become a living language, a

manifestation of thoughts, and emotions. The feeling for rhythm, the creative essence, the harmony with nature should be the objective. The artists aim should be to harmonize himself with the theme he desires to express in color, to harmonize himself with the rhythms of life, which will animate his artistic consciousness, giving clarity to his ideas and life to his creations. The value of a work of art is not in its display of originality in style, which is wholly an intellectual factor, but in the sincerity of the artist's desire to express the beauty which is manifested. He forgets himself, his heart is warmed, he forgets his methods, his systems, his analysis and with his imagination aflame and heart aglow and his intellect alive he creates that direct, spontaneous, living work of art.

On the other hand what shall be the nature of education in appreciation of literature, music and art? The life of a work of art lies in its rhythm and it is along this line that true appreciation should begin. This has been attempted in our schools in literature by dramatization. But while the thought of the selection, the intellectual content, is carried out with a considerable degree of correctness there is no evidence that any preparation is made that the physical movements may harmonize with the emotions. This is manifest in a recitation by a pupil when everyone is conscious that the motions of the body or limbs are mechanical. True appreciation of rhythm can only be

Brought about when true physical interpretation is possible. When the physical form is trained and the organism awakened by the rhythm, the nervous resistance forgotten and the whole system co-ordinated with the feelings, then will appreciation of literature take on new life. We are today conscious of mistakes in pronunciation of words, but incapable of seeing the incongruities of muscular movements and rhythm. Only when gestures, postures and movements of the limbs are harmonized and all the motions refined, will the acting call up the images in the selection.

In like manner, music more than literature may be best appreciated through the rhythms of the body. Musical appreciation should begin before the formal study of music is commenced. The child should be trained to live music, to make it his own, so that by his movements he shall naturally interpret it. The aim is that the emotions which have inspired the musical rhythms should be reproduced in bodily form and the same inward force should animate the audible music and the inner rhythm through gestures. Then the ear will register sounds; the images, that follow such registration, will develop an aesthetic activity, when the muscular and neural organization are harmoniously developed according to the laws of rhythm.

This may seem like a retrograde step for in ancient music the rhythmic elements did follow the rhythms of the body. In later years, perhaps during the Christian

The Behaviouristic Theory of the Unity of the Organism is here suggested.

era, when the aim was to spiritualize music, by suppressing the physical nature, the muscular representations of rhythm were lost sight of. In due time the body became absolutely incapable of response and a purely intellectual education in music was developed. We have lost in creative ability, in the power to feel the pulse of music and to synchronize our natures with it. The ability to follow the melody, to give it expression in a somewhat mechanical manner has taken the place of the expression of rhythm. This is well in its place but it is a one-sided development. True there has been spontaneity of action in the muscular system in play but never as an interpretative or appreciative feature in the arts. Our temperament is largely the physical rhythms in our nature. The rhythms of the body are a synchronization of time and space. In music the emphasis has been placed on rhythm of time. When the true elements so long divorced are again united then we will appreciate more fully the beauty of a work of art. We have had a Renaissance of the intellect. We need a Renaissance of the emotions, and a unity of the two.

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